

Mix Calls Mooney Unit 'Greatest'!

DOWN BEAT

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Frederick Bros. Shenanigans—May Drop Orks

New York—Something is cooking behind the closed doors of the Frederick Brothers booking agency.

Just what's in the pot was difficult to determine at press time, but whiffs along rumor row had the agency breaking up while more conservative observers were content with the theme that the agency would drop its band department.

Auld And Paxton Out

With the recent loss of Georgie Auld and George Paxton, and the impending release of the International Sweethearts of Rhythm, the agency is hard pressed for anything resembling a name-band attraction. Lee Castle, although he has filled some recent Frederick bookings, has been without contract since early in the year.

This leaves the Frederick stable holding as potential entries only such names as Jimmy James, Ray Pearl, Sully Mason, Anson Weeks and Billy Bishop.

Key Men Out

At least three key or semi-key people in the New York office are either out or soon to be released and, according to the most persistent talk, the rest of the Gotham personnel are skedded for a month's vacation, after which they may return to the agency with a 25 percent cut in pay.

A telephone line into the back room brought denials on all counts, but the rumors weighed too heavily to be unfounded.

—ron

Anthony At Roseland

New York—Taking a week's vacation in early August, Ray Anthony came back into the Roseland ballroom for a seven-week run. Band had just finished four weeks on their New York City debut. Charlie Ventura took over Anthony's off week.

Decca Expands In L.A.

New York—Decca Records is preparing a complete office-factory-distributor set-up in L.A.

Empty House

Philadelphia—Jules Lavan's seven-piece band had the Coronet restaurant here jumping for five weeks, but the only customers in the place were Joe Fine and Dan Gerson, the owners. They were there because they liked the music.

Fine and Gerson bought the spot in July and found that the Lavan band had five weeks to go on a contract signed by the former owner. The pair told Lavan they were closing the spot until sometime in August so they'd have to let the band go.

Lavan wanted five weeks' pay. "If you insist on that much loot," Fine and Gerson told Lavan, "you'll have to play the date out."

He did. "We like music so we'll just sit around every night and listen."

They did.

Lovely Lorry



Detroit—With his one protégé, Marion Morgan, set with Harry James, Tim Gayle is pestering editors and talent scouts with material on another discovery, titian-tressed Lorry Raine. His new find is 21, has sung at the Statler and Penobscot club here and looks like she has what it takes.

Parker In Bad Shape!

Hollywood—Charlie Parker, alto saxist identified with Dizzy Gillespie as the leading exponent of the re-bop style, has been placed in a sanitarium suffering from a complete nervous collapse.

Final crack-up came after a wax session for Dial, on a Howard McGhee date. Parker made it through the session with difficulty, and after being taken to his hotel had to be placed under medical care.

Four sides of the record date were completed, but only two were worthy of Parker. Those were *Be-Bop* and *Lover Man*.

Father Hines Back At Piano

New York—Recovered sufficiently to return to his piano, Earl (Father) Hines, currently with his band in Washington, will fulfill his Aug. 30 engagement at the Apollo theater in Harlem, it was learned at press time.

Hines, according to reports, received serious head injuries when a car in which he was riding was sideswiped by a truck on a highway just outside Houston, Texas, four weeks ago.

Information received in New York revealed Hines' injury to be of sufficient seriousness to necessitate an operation and stitches on one or both of his eyes.

Advertising in the New York area drumbeating his Apollo date has not been taken down.

Carter In East

New York—After a long absence, Benny Carter visited New York City for an engagement at the Apollo theater and several record dates. The versatile jazz genius will return to the coast after playing several east coast one nighters and theater dates.

Auld Pulls Fast Triple Play On Booking Set-up

New York—If you can follow the pea in a shell game, you'll probably have little trouble keeping track of Georgie Auld. The last *Beat* had Georgie cheering about his being able to buy out his Frederick Brothers booking contract and tieing up with Joe Glaser's Associated Booking Corporation.

But by the time the *Beat* hit the stands, Georgie had signed with General Artists Corporation.

It seems that Georgie had been carrying the Glaser papers in his pocket, but never got around to signing them. Charlie Yates, a Glaser associate, had even placed an initial booking at the Terrace Ballroom in Newark.

Then some behind scenes hocus pocus, a few fast passes with the shells and Auld ended up with the same Terrace Ballroom job, only this time under the sponsorship of GAC.

Among the likely rumors attached to the case is Joe Glaser's story that Auld became dissatisfied when he learned that Associated was putting its biggest guns behind Herbie Fields.

Meanwhile, GAC told the *Beat* that Georgie was resting in Minneapolis and would reorganize his band in New York on Aug. 21. He was then set for one nighters, preparatory to his stint in Newark, beginning Oct. 15.

—got

'Post' Expose on MCA Watered Down Yarn

New York—*Saturday Evening Post* has been running a series of four articles on MCA by David Wittels, last of which will be out this week.

First two were more or less routine descriptions of the functions of a large talent agency, which caused the Broadway gossips here to speculate as to whether MCA had been able to get Wittels to tone the articles down, original rumors having painted them as giving the agency a rough going over.

Secret Bride



New York—Announcement was made recently of the secret marriage of Elaine Vito, eye-filling blonde harpist on several radio network shows, to George Ricci, cellist in the NBC studio orchestra.

All Around Genius Slays Writer, Who Says Unit Perfect

By MICHAEL LEVIN

New York—The most exciting musical unit in the U. S. today is playing in Paterson, N. J. It has composition and group conception of a type achieved before only by Edward Kennedy Ellington's men. It's the best rehearsed and most perfectly



disciplined crew I have ever heard.

They draw their pay at Sandy's Hollywood Grill and the year's most fecund musician, arranger and director is leading the quartet. He is the only man yet to take the pretzelian umphs out of the piano accordion and make it a tremendous instrument of color and rhythmic sweep.

All of this, plus an innate sense of showmanship, humor and timing, not only make this small group superb musically, but also the coziest little commercial bet that ever let a booker collect one percentage from each phone call.

Beat policy is flatly opposed to "this is the greatest" statements. However, the Joe Mooney Quartet is so consummately accomplished a group that by the weight of its own performance it forces the printing of these first three paragraphs.

'Greatest In Ten Years'

In company with 50 or 60 other persons, I sat for almost six straight hours listening to music of such artistic perfection as to render very dim the impression left by the current Gillespies, Raeburns, Hermans, King Coles and Art Tatum.

These are large statements. But when I read them over the (Modulate to Page 16)

Basie Band Personnel Gets Shaky

New York—There was an undercurrent of action in the Count Basie band as the crew left the Aquarium here last week—Trumpeter Snooky Young reportedly left the band, Illinois Jacquet, ceiling-hitting tenorist, was eyeing the concert circuit, and blues-chanter Jimmy Rushing was mulling his often-thought-of desire to form his own band.

Jacquet, who has worked with Norman Granz as a guest soloist during the Basie band's stem turn, may turn the concert idea into a steady thing with Granz acting as his personal manager.

Leeds Yells Fraud On Gillespie Tune

New York—Leeds Music claims Dizzy Gillespie "perpetrated a fraud" when he sold them his *He Beeped When He Should Have Bopped* while all the time they wanted Walter Fuller's *Ooh Bop Cha Bam*.

Leeds contacted Dizzy in Cleveland with a blank contract and a \$500 check. Dizzy filled in the paper and cashed the check. When Leeds found it wasn't the tune they were looking for, he stopped payment on the check, but Diz already had converted it into long green. And now the guy who cashed it for him is doing a slow burn.

"We didn't want Leeds' *He Beeped*," Lou Levy said, "and Gillespie gave us a fast shuffle when he put it on the contract. But we still want *Ooh Bop* and we're still ready to pay \$500 for it—whatever owns it."

It is doubted if Leeds will get *Ooh Bop* for, according to reports, the tune is being held by Fuller's Monogram Music.

New Band Spot

Detroit—Spot for top bands in Windsor, Canada, has opened at the Elmwood hotel, with Shep Fields on tap. Hotel room will use bands-only entertainment policy.

Bands Sign With Joe Glaser Office

New York—Bands of George Paxton and Enric Madriguera have been signed by Joe Glaser's Associated Booking Corp. Paxton was set at the Aquarium for three weeks, starting Sept. 12.

Monroe Frolics On The Cover

Surrounded by bathing beauties on the cover of this issue (and all of them from his own band, too) is Vaughn Monroe, who has landed in the top brackets with his orchestra and his voice. Joining Vaughn in his beach frolics are Betty Norton, his featured girl vocalist, and the Moon Maids, vocal group, including Mary Jo Thomas, Katie Myatt, Tinker Cunningham, Arline Truax and Maree Lee.

Brunis, Hawk, Others Keep 52nd Street Alive

New York—A quick look up and down 52nd street at press time.

Georg Brunis, who keeps Jimmy Ryan's jumping to a dixie beat, is dickering to go into the Paramount theater during the Vaughn Monroe stanza starting before Labor Day. Should the deal go through, Georg will double at the theater and Ryan's.

Lou Ohlman has set a tentative date of Sept. 5 for the opening of the Onyx club where he intends to showcase top vocalists of the trade, starting with Maxine Sullivan. He says he has the Lou-Mel trio ready for the unshuttering. Place has been completely redecorated.

The Spotlite club, now featuring the Roy Eldridge big band and the Coleman Hawkins combo, may bring in Earl (Father) Hines if Clark Monroe, club's chief, can swing the deal. Hines opens the Apollo in Harlem late this month.

Kelly's Stable has Pete Brown on off-nights (Wednesday and Thursday) as does the Three Deuces on Mondays and Tuesdays. Red Allen and the Mary Osborne trio are Kelly's regulars. Slam Stewart and an All-Star combo work the Deuces.

Billie Holiday, Tiny Grimes, the Mad Hatters and blues-singer Cousin Joe are expected to be at the Downbeat club until mid-September.

Street patrons are beginning to whisper about the red sign over the Keyboard announcing Wild Bill Davison, who has been out of the spot for weeks.

Fall 802 Elections Find Tickets Active

New York—Following the death 802's Blue ticket president, Jake Rosenberg, opposition groups, the Independent committee and the Unity Group (both anti-administration), have swung into action with a pamphlet and press campaign to draft a coalition ticket that will spell defeat for the incumbent Blue ticket chair holders.

Non-partisan members are viewing the coming December elections with great interest.

Laugh-getting sidelight came recently when one of New York's many "accurate" daily columnists reported that 802 was trying to draft Fiorella (Butch) La Guardia for president with a yearly salary of \$50,000. Butch is an 802 member, the columnist said, having been given a card by Rosenberg.

Jonesy Answers Final Call



Los Angeles—Richard M. Jones (at right above), valet and chief factotum for Duke Ellington for two decades, died here on August 6 from a complication of illnesses. Known as "Jonesy" or "Bowdin" to members of the band, he joined Ellington in 1927 at the Cotton Club and had been a trusted employee ever since. He is seen above with Billy Strayhorn, arranger (left), and Jerome Rhea, secretary, discussing one of the maestro's neckties.

Tit For Tat

New York—Marie Greene, a singer of whom *Beat* record reviewer *Mix* writes high words of praise, has been burning because he always leaves the last "e" off her name. So two weeks ago she brought up a big green E on white paper, pinned it over his desk, and said, "Now remember it." That afternoon, he wrote another story on her, left off the "e". She came charging in the next week, wrath again, only to skid to a stop when she was shown an advertisement of one of her records, quoting a *Beat* review but spelling it *Downbeat* instead of *Down Beat*. Truces prevail at present.

Statler Hotels Build Names

New York—Current comment about the Elliot Lawrence band at the Hotel Pennsylvania here has Statler hotel chain execs pointing with pride to the string of bands to which they claim they have given a first big boost.

Besides Lawrence, Charlie Spivak and Frankie Carle were spotlighted recently at the Pennsylvania before becoming top attractions, while George Olsen, Vincent Lopez, Hal Kemp, Phil Spitalny, and Roger Wolfe Kahn also got their real starts here.

Sammy Kaye's 21 airshots a week from the Cleveland Statler took him out of the territory band class, and the Detroit member of the chain first showcased Enric Madriguera, Nat Brandwynne, and Xavier Cugat. St. Louis' Statler claims Carmen Cavallero received his initial chance there with a five-piece band; while the Boston Statler started Vaughn Monroe; and Washington, Arthur Ravel.

Flackery for the chain claims that in large part success of the Statlers' band policy is due to John L. Hennessy, now chairman of the board, who took himself lessons at Arthur Murray's to make sure that he would be able to gauge dance tempos correctly for the various rooms.

Wrapping Prize Package



Hollywood—In preparation for the trek east, Kenton's boys decided to wrap Stan's prize singing package, June Christy, in Eddie Safranski's bass shipping case. Bob Cooper and Eddie observe from above, with Kai Winding (left) and Boots Mussilli handling the chores.

Barnet Cuts Platters For Own Amazement

New York—Charlie Barnet has finally come up with a deal that's unusual, even by the Mad Mab's standards. He's done a recording date at Guild under the supervision of Cosmo for the use of no one!

Charlie, who recently asked out from Decca and received same, is currently without a platter-home. Cosmo, Keynote and Signature have

Phil Moore Unit Busted Up

New York—Phil Moore, who last week left for the coast, has formed a company, Material Inc., designed as a clearing house for made-to-order material to fill special needs of bands and small units.

Moore will offer custom tailored stuff for clients such as his *Lazy Lady Boogie* for Count Basie and *Hokey Mokey Poke Skee De Wah De Squatch* for Louis Jordan.

His quartet broken up after his eastern dates, Moore is trying to buy up his Muscraft contract in order that he will be free to cut for a smaller waxery (which he feels can offer him better service) while on the coast.

He reportedly is also drafting a big band.

Arbello Sick

New York—Chico Arbello, arranger-trombonist with the Jimmie Lunceford crew, is reported to be past the crisis after being taken to the Lincoln hospital in the Bronx with an acute attack of appendicitis.

Flack Foibles

That wonderful press agent who recently announced to a waiting world that WHN disk jockey Tedd Lawrence had been presented with a bronze plaque as the year's best record spinner. Our felicitations and wishes for an early recovery.

From a recent Muscraft Record company press release: You Call It Madness But I Call It Love taken at a love tempo.

Underneath a picture in the society section of the N. Y. *World Telegram* showing some gals in dresses with a caption saying: "A multi-colored striped taffeta bodice and black net skirt dances to George Paxton's band. \$15.74 at Macy's." What is?

Rainbo In Chi Quits as Name Band Dancery

Chicago—The Rainbo ballroom north side spot that opened last spring with Tommy Dorsey and followed with several other name bands, will not reopen this fall. The spacious hall will be used as it has for the last two months for wrestling and sports shows.

The ballroom did poor business with several semi-name bands, did none too well with TD, Kenton and Brown because of the high guarantees demanded. But perhaps the most important reasons for the shutting of the spot as a dance hall was the lack of a liquor license. Spot had run with just a soda bar.

After a solid opening week with TD, and an opening night that brought out most of the music celebrities in town, the Rainbo went into the Lerner season with several ill-advised bookings of semi-names with practically no drawing power. After several weeks of such, even Kenton and Brown couldn't pull the ballroom back on its feet.

The dancery had carried announcements of a fall reopening, with McIntyre, Carle, Prima and TD dates set. Success of sport shows eventually changed the owners' minds. There is also a possibility that a bowling alley may be built there.

The Rainbo was operated by D. C. Trager and Leonard Schwartz, with Kermit Beerkamp as manager and Johnny Sippel as flack. —don

Sarah Vaughan Beaten Up By Gang

New York—A gang of 25 hoodlums congregated around the West Third st. stop of the Sixth Avenue Subway at four a.m., beat up vocalist Sarah Vaughan and her fiancée George Treadwell, trumpetman with the J.C. Heard band two weeks ago. Both suffered minor injuries, including bruises and contusions.

Miss Vaughan and Treadwell were on their way home from Cafe Society Downtown when they passed through the group on their way to the subway stairs. Several of the boys started pushing and shouting epithets and in a few seconds had thoroughly manhandled the pair.

This *Beat* writer, standing a block further up Sixth Avenue, was mixed up with what was evidently the same group ten minutes later when 15 of them chased a Negro bootblack five blocks up the avenue, throwing rocks at him. Bystanders helped break the chase up.

Police precinct headquarters stated that this was a known gang of hoodlums, and that they had arrested two of the leaders. —mix

Oscar Moore Back

New York—Although Oscar Moore is back on guitar with the King Cole trio, his substitute while he was ill, drummer Jack (The Bear) Parker, is being held to bulge the trio to a quartet on one nighters.

It Happened In Yonkers



Yonkers—Every vocalist needs a manager, so Carolyn Grey married one. He is Joe Dale, road manager with the Gene Krupa orchestra. Ceremony was performed July 30 at the Krupa home here, with Mrs. Krupa (left) as matron of honor, and Gene (right) as best man.

Posin'

by Bill Gottlieb

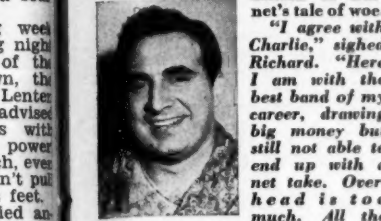
THE POSER

Charlie Barnet (Down Beat, Aug. 12) said business is getting so bad that large swing bands will have to cut down on personnel, play less jump music and lower guarantees. Do you agree?

THE POSERS

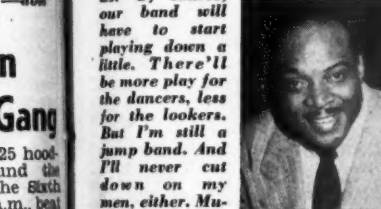
Prominent orchestra leaders and Three-Bee.

Long of face, sad of heart, fell into Paramount theater for Dick Stabile's corroboration or contradiction of Barnet's tale of woe.

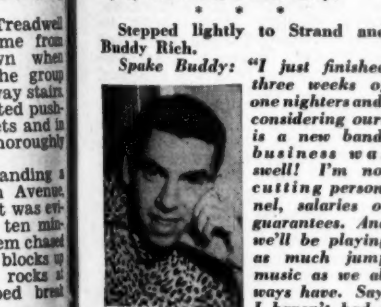


"I agree with Charlie," sighed Richard. "Here I am with the best band of my career, drawing big money but still not able to end up with a net take. Overhead is too much. All the bands are going to have to cut down on men, salaries, guarantees. As things go now, it's not worth the pain. If there aren't changes, I'll check out and become a radio conductor."

Dragged body to Aquarium for Count Basic's pearls of wisdom. "Charlie's story doesn't apply to us. Of course, our band will have to start playing down a little. There'll be more play for the dancers, less for the lookers. But I'm still a jump band. And I'll never cut down on my men, either. Musically, I look for too much to happen. And when I want it to happen, I need the quantity and quality of musicians I now carry."



Stepped lightly to Strand and Buddy Rich. Spoke Buddy: "I just finished three weeks of one nighters and, considering ours is a new band, business was swell! I'm not cutting personnel, salaries or guarantees. And we'll be playing as much jump music as we always have. Say, I haven't had a cover shot on the Beat in two months."



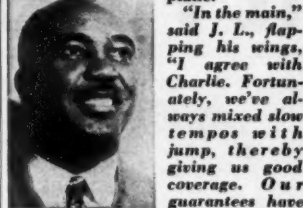
Grounded birdman Jimmie Lanford before he could try 38

Going Across



Atlantic City—Carolyn Kaye, vocalist, follows her engagement at Hamid's Pier here with an overseas tour in a USO unit, sailing on September 2.

consecutive outside loops in new twin engine plane.



Jimie can weather the storm."

Slinked through catacombs of Radio City to lair of little publicized Benjamin B. Benzzydrine, the Mr. Big of telephone booth band bookers. Three-Bee, recently referred to in national mag as "The Tentacle," pondered the question.

"It stinks," he exploded, holding nose but failing to explain if Barnet story or business made odor. He released nostrils, took breath and elaborated. "Barnet is right. We must cut down. From now on, my cocktail quartets will contain only three pieces."

Fats Waller Will Settled

New York—Mrs. Edith Waller, estranged wife of Fats Waller, will receive approximately \$5,000 in cash and a life income from the estate of the late pianist.

When Fats died in December of 1943 he left a will giving her "only the minimum portion of my estate to which the law provides she is entitled" and the rest to his two sons.

Waller, separated though not divorced from Edith Waller, lived with his sons, Maurice, 18, and Roland, 17, and Anita Rutherford, known for 20 years as Anita Waller, his wife.

A Queens court upheld the right of Edith as Waller's legal widow.

Bing? Frankie? Where's Batons?

New York—"American occupation troops in Europe have named Vaughn Monroe, starred on NBC Thursday nights in place of vacationing Abbott and Costello, as their favorite bandleader in a poll recently concluded."

Above is from a press agent's release. Down Beat called to check if it was a Stars and Stripes' poll or what. The office didn't know, stating that it had picked up the item from the columns of a west coast paper.

And the column merely stated that Monroe placed third in a poll behind Bing Crosby and Frank Sinatra.

Where were Bing's and Frankie's bands?

Cutlip Takes Bride

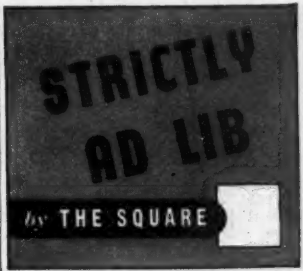
Cleveland—Art Cutlip, fine two-beat pianist and local Beat scribe, took himself a bride here August 5, when the Cutlip-Flurence DeLuca piano-vocal team became a permanent one. Couple are currently working at the Greenwich Lounge downtown.

Milt Golden Killed

Los Angeles—Milton Golden, former Tommy Dorsey pianist, was killed in an auto accident near here recently. He was working with Dick Winslow's band at the Bar of Music here. Golden, 30, left a wife and daughter.

Keene At Florida Club

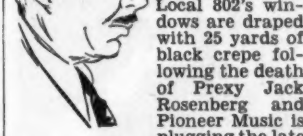
New York—Linda Keene, known 52nd street chanter, at press time had left for Florida where she opens at the Blackmoor, Miami Beach. She is booked for two weeks with option.



Abe Lyman, the ork leader, is bidding for the purchase of the Longchamps restaurant chain in Manhattan, following conviction of the previous owner, Henry Lustig, on income tax charges. . . . George Paxton bought his contract from the Frederick Bros. office for a reported 29 gees and signed with Joe Glaser. . . . Rudy Vallee attracting a lot of attention with his new very, very blonde hair.

Jean Sutherland has revealed that she and her tub-thumping husband, Buddy Rich, have signed legal separation papers. . . . Chick Kardale, who admits he is the No. 1 song plugger, is going to lose that ulcer the first of the month when he enters the Michael Reese hospital in Chicago, and then he won't have anything but songs to discuss with his plugs.

King Guilan's double-rhythm band goes into the Lakeside in Denver on September 2 for two weeks, then on to St. Louis and from there to Chicago.



Local 802's windows are draped with 25 yards of black crepe following the death of Prexy Jack Rosenberg and Pioneer Music is plugging the late leader's composition, Let's Put Our Dreams Together. . . . One of Stan Kenton's musicians is secretly married to a honey in the Vanderbilt family blue chips.

Ann Paige is set to leave the bis to marry Marty Kramer in a fortnight. . . . Johnny Bothwell's band boasts of four qualified air pilots, two of combat vintage. . . . Charlie Barnet raves to friends about Al Killian's deportment as a musician, says he is always on time and the perfect sideman. Other sidemen in the band say, however, that the two always speak to each other very formally.

Frank Dailey's Meadowbrook is the only spot around NYC which wires its broadcast mikes through its own PA system, so that patrons can hear vocals during air shows. A smart courtesy, which other spots could adopt to advantage. . . . GAC is having a funny scuffle over two newly signed bands. The west coast office wants to know nothing from Georgie Auld, and the New York is similarly indifferent to Boyd Raeburn. You can tell which signed which, of course.

Hazel Bruce, now Mrs. Auburn Reaves of San Francisco, is ready

Downtown Cafe Society Floor Show Offers Value



Pete Johnson Sarah Vaughan Timmie Rogers

New York—Best bet for your dollar in NYC has been the Downtown Cafe Society setup with Sarah Vaughan, J. C. Heard's band, Timmie Rogers, and Pete Johnson.

The Beat has raved about Miss Vaughan for some time. In the last six months, her singing has noticeably improved, the tone being clearer and rounder, and attack being even sharper. Add this to her flowing ideas and clarity of conception and La Vaughan for my money is right there with Bailey, Fitzgerald, and Holiday as the best in the coun-

try. Her gowning and presence are vastly improved, and the only correction needed is to watch the order in her choice of tunes. Heard not only ranks with Specs Powell and Jo Jones as top-notch drummer, but is also a great showman and good front man for his band. Pianist Jimmy Jones, an Errol Garner follower, plays truly exciting harmonic piano, especially behind Miss Vaughan, besides doing a good share of the band's tasty paper. George Nichols (tenor), George Treadwell (trumpet), and Nicky Harris (trombone) are a strong front line, while bassist Al McKibbin, JC's brother-in-law, is one of the few music business relatives who remembers to be an extraordinarily good sideman as well.

Pianist Pete Johnson plays boogie-woogie with a rock and drive and is probably top woogie-ster, but he plays too much of it. Pete could and should do other things. Comedian Timmie Rogers is unquestionably on his way at long last. Gifted with an immense amount of audience charm and an unlimited fund of nonsense, he tops this off by writing fine tunes (A Harlem Yank) and taking other people's material and infusing new life into it (FlaGoLaPa). Working with an electrified tiple of all things, Timmie is one of those lucky guys who has not only good gags, but the ability to tell them. In light of that, small sections of his material such as the imitation of a lighthouse with flashing teeth are a little unnecessary and should be discarded.

Place itself is pleasant and manager Harold Johnson keeps the crowd quiet so you can hear the acts—a major feat in NYC.

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REPLIES

Sarah Vaughan: It's been a long haul, Mike. I'm not singing other people's ideas—I'm trying to make a style for myself. At least I'll be different.

J. C. Heard: Al McKibbin is playing bass even if he is related, not because of it—he's that good.

Pete Johnson: Thanks and I wish I could play other things. Every time I try to sneak some straight tunes in, the people start yelling for boogie. It's commercial—what are you going to do?

Timmie Rogers: I got that lighthouse gag from Sid Kuller, who helped write Jump For Joy and is no Tom artist, so I figure there can't be much wrong with it. Anyway, did you ever see a lighthouse?

Before He Broke His Arm



New York—George Wettling's art activity, as well as his drumming, must await the mending of his recently fractured wing (Down Beat, August 12). The tubman-columnist poses here with his wife Jean, more fondly known among their intimates as Seabiscuit.



CURRENTLY—BOULEVARD ROOM STEVENS HOTEL—CHICAGO ON WBBM & CBS NETWORK

Delaunay On 1st Visit To America

Completing 5th Edition Of 'Hot Discography'

By BILL GOTTLIEB

New York—Charles Delaunay, visiting the U. S. for the first time to prepare the fifth edition of his epochal *Hot Discography*, has brought with him a Hollywood tale of the French Hot Clubs' role in the anti-Nazi underground.

Some typical episodes: The murder of the President of the Hot Club of Marseille in a German gas chamber. . . The same for Charles' own girl assistant. . . Using the Paris Hot Club as a regular contact point for parachuted British agents. . . Confinement in dreaded Fresnes Prison but escaping deportation to Germany. . . The banning of swing and the subsequent publication of the fourth edition of his discography under the noses

of the occupying German forces. Also the changing of jazz titles from *St. Louis Blues* to *Tristesses De St. Louis* (Sadness of St. Louis) and from *I Got Rhythm* to its phonetic counterpart *Agate Rhythm* (Stone Rhythm).

Delaunay also brought news of an overwhelming burst of enthusiasm by Frenchmen for jazz, beginning with the fall of his country in 1940 and continuing to the present.

This 35-year-old Parisian, who became the greatest research scholar on American hot music without having crossed the Atlantic, also came with the lament that America, itself, had not produced a real jazz critic . . . certainly no one of the stature of his fellow countryman, Hughes Panassie (*Hot Jazz and The Real Jazz*).

Failed To Get To U. S.

Following the surrender of the French army in August 1940, Charles received his discharge and lit out for southern France to avoid prison camp. After an unsuccessful attempt to get to America, he returned to German-occupied Paris and resumed his old role of Secretary General of the Hot Club of France.

By December, Delaunay had engineered the most brilliant Hot Club production given before or since. The Carnegie Hall of Paris, Salle Pleyel, sold out its 2500 seats so far ahead of open-



Charles Delaunay

records. (Synthetic "shellac" had been developed by the Germans and was available in reasonable quantities.)

Panassie's Influence

The French seized upon hot music as upon a floating straw in a sea of doom. They chose jazz instead of sweet music because the original French enthusiasts, beginning with Panassie, had established a base in which only relative purists like Armstrong and Ellington could be found.

Fortunately for the fate of jazz in France, Delaunay had once read *Mein Kampf*. He suspected that as soon as the conquering Nazis had taken care of more urgent matters, they would ban swing because of its American-Jewish-Negro origins. On the other hand, he also knew Hitler encouraged a sense of pride among satellite nations in their own traditional cultures. Adding these two factors together, Delaunay set out from the very first concert of December, 1940, to make hot music appear to be a distinctively French matter, with French artists, composers and origins emphasized and with American elements falsified to appear French. Hot music was pretty much centralized in the Hot Clubs; so any program of Delaunay's could be made to cover jazz activities throughout France.

First of all, what little France had contributed to jazz was inflated astronomically. Django Reinhardt's name was invoked in every other paragraph of every speech on the history and development of jazz. Panassie, giant that he actually is among jazz writers, was referred to as the Messiah.

Methods Used

Another part of the program was the changing of titles. Ordinarily, French fans like to be snobbish and use only original English titles, just as many Americans prefer French on their dinner menus. But by 1941, titles became French, as in the illustrations given earlier. Above all, the word "swing" was never used, though "jazz" with its long-standing French usage, was acceptable. Because blues were easy to retile (*Blues in C Sharp*, etc.) they were heavily featured at concerts.

Composers' names were either omitted or, when necessary to satisfy copyright authorities, French musicians were given credit of authorship. At "record" sessions, the lecturers, in anticipation of snooping by Gestapo in the audience, pasted phony labels over the originals. Delaunay used Jean Sablon, for example, as a blind for Louis Hot Five. He figured the German squares would never know the difference.

As Delaunay suspected, American swing eventually became *verboten*. But by then, the Hot Clubs had pretty well established jazz as an old French custom. The music itself was probably distasteful to Hitler, who was a complete esthetic corn-ball. But he played along as long as the French jazz men made as good a case for themselves as they did.

(This is the first of two articles. The second on Charles Delaunay will appear in the Sept. 9 issue.)

ing day that a second concert was scheduled immediately following the first. Musicians flocked from distant French points to play or listen and arrangements were made to hold three such concerts a month, thereafter.

Frenzy About Jazz

"Frenchmen had suddenly taken to hot music. The frenzy was inexplicable," Delaunay relates. "Although isolated jazz events had caused a great stir in Paris before the war—notably the Duke Ellington triumph of 1933—typical affairs of the Hot Club, even Paris sessions featuring Django Reinhardt and Eddie South, drew only about 400 spectators. But after the fall of France, small towns of three or four thousand—like Martignes or Salon, just outside of Marseille—could draw a thousand enthusiasts at each monthly concert. With a mediocre French "star," a hot club in a town of a hundred thousand, like Bezed or Beziers, could top 2,000.

"A total of 70 French Hot Clubs sprang into being. And," added Delaunay, who is an executive of Swing Records, "discs that formerly sold 500 copies a month began to sell 3,000, even with inflated prices."

Lecture Jazz In Villages

Pre-war jazz fans were either musicians or the kind of analytical intellectuals who were also interested in surrealism and other novel ways of expression. "Yet by 1941," Charles pointed out, "I was able to lecture on hot music in farm villages."

Delaunay says that no one in France or in Belgium, which was similarly affected, can explain the sudden universal interest in hot music that took place after the Germans had taken over. Perhaps, some say, jazz is the music of despair. Perhaps it is a sedative.

Delaunay, himself, feels that jazz became the symbol of, or the last tie with, the outside, free world. All else was closed off—movies, radio, magazines. There were, however, large stocks of American records that had been gathering dust in music shops. There was also a nucleus of American-inspired French jazz musicians who could make new

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NOTES between NOTES

By Michael Levin

The way I stumbled around this issue trying to tell you how wonderful Joe Mooney's Quartet is explains what is wrong with reviewing and perhaps also with jazz right now.

For the last six months since getting off a boat, I've been wandering around listening to tens of bands and thousands of records.

The lack of freshness in the music has bothered me constantly.

The big bands are almost all too heavy and ponderous, blating brass and chugging saxes.

The small bands are obsessed with playing riffs, theirs or anybody else's, until the sheer repetition runs you right out of the halls.

Soloists, who should be a relief to all of this, instead seem to be concerned with how high, or how loud they can play, or how many double octave squawks they can get out of their instruments.

Arrangers instead of conceiving delicate, integrated works, or powerfully cohesive compositions are simply splashing one effect after another on the canvas, hoping that out of the slap-dash somehow will come something worth hearing.

Individual musicians learn tricks first instead of how to play their instruments. Good tone, technique, capability, reading knowledge, and some idea of what has gone before are all out the window.

The older musicians, the so-called Chicago and Dixieland men were so repelled by this sensationalism, that they tended to haul back into their own shell, stick to their own kind, and in a sense stagnate, as does any

artist when he isolates himself. The younger musicians, heads whirling with re-bop and all the wondrous new things, sneered at the "oldsters," pointed out that the newer group had an undoubtedly broader harmonic approach, but committed the fatal error of refusing to listen to people like Benny Carter, Joe Thomas, Max Kaminsky, and others, claiming that they were old-hat, out-of-date and had nothing to offer.

Just as some older men were wrong for living in the past, so are these musickers on the wrong riff.

Any art improves only so long as it preserves its continuity. Dizzy Gillespie listened to everything that went on before and around him. His adherents refuse to listen to anyone but him and his imitators. The result is that their playing is shallow, merely tricky, and lacking in any staying esthetic appeal.

The on-looker is thus treated to the rather dreary picture of a music form split in twain, one group shunning the other, each deriving nothing of benefit from the other and both suffering thereby.

Static tradition is wrong—but so is undisciplined progression. The history of European art is filled with the tales of young splinter groups who thought they had the final answer to all esthetic problems, refused to learn from that which had gone before, and died tad-poleish deaths. Even so great an artist as Debussy in some respects was guilty of this, for with him that particular type of French impressionism perished.

There are hundreds of little quints where the piano man plays his bad imitation of Tatum, the trumpet man worries with re-bop figures, the tenor man honks and squeals, the bass man is so busy bowing solos he can't keep time, and the guitar man doesn't even get good tone.

Multiply this by listening to hundreds of records every week and you can see what state a reviewer gets into. He begins to wonder if the form is starting to die out, whether all taste is gone, or whether he simply has lost all sense of proportion himself.

To put it more clearly, throughout all art, simplicity of effect with a minimum of means has been a desired end.

For the last half year, I had heard very little simplicity, not enough originality, too much striving for effect, and not

enough observance of the bare techniques necessary to separate musicians from plumbers.

The Joe Mooney quartet answered all these problems nicely.

"Since the beginning of the drive, the amount of marijuana found to be growing in Pennsylvania has been reduced by an average of 10,000 pounds a year," declared Dr. Harry W. West, State Secretary of Health. "On that basis, it is believed that the growing of the crop will be a thing of the past in this state in 1947."



'At's Doubling

New York—Grady Watts holds this week's cake as shrewdest router in the country. With Saxie Dowell pencilled in for Old Orchard Pier, he got a call from the competing spot, the Palace, for a band so signed in another of his stable, Shorty Sherock. At this point, he started figuring angles and ended up sending both bands in the same chartered bus and bunked them at the same hotel—which is definitely one way to cut down that traveling nut.

Rollini Star Has Own Trio

Cleveland—Three of the finest musicians here have formed a new trio that should easily become the talk of the town. Guitarist Freddie Sharp, ex-Adrian Rollini, heads the unit, with Hank Kohout, WHK staffman and ex-Norvo on piano, and Walter "Basie" Breese, on bass. Unit opened at the Club 66 and has since moved into Chin's Lounge. They will probably move into Lindsay's Sky Bar when the Willie Lewis quartet leaves, giving the outfit two of the best jobs in town in its short life.



Mike

erfully cohesive compositions are simply splashing one effect after another on the canvas, hoping that out of the slap-dash somehow will come something worth hearing.

Individual musicians learn tricks first instead of how to play their instruments. Good tone, technique, capability, reading knowledge, and some idea of what has gone before are all out the window.

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Funny Biz In Wax Is But Simple Economics

New York—Recently *Beat* staffer Mike Levin ran a story in his *Notes* column about alleged funny business in the recorderies, with standard labels being offered under the counter for sub-wholesale prices. *Mix* allowed as how there must be some kind of flim-doodle going on.

A few days ago, one of the sub-rosa dealers drifted in the office here to explain how it was done. He stoutly denies that there was any Federal tax evasion, stealing from factories, or hi-jacking.

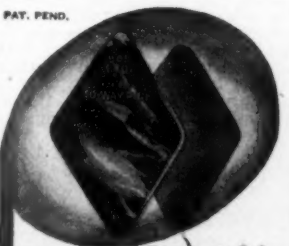
He says that he buys from a Source A who in turn gets his records from several Source B distributors whose shelves are overloaded and sell the discs at 20c apiece, tax prepaid to get rid of them. Source A then sells them to our boy at 55c off, and he in turn peddles them for 45c off list price with no federal tax—which is 5% below wholesale price to dealers.

The man swears he has handled thousands of minor brands, Victor items including the *Rhapsody in Blue*, Jan Peerce, Charlie Spivak, and Allen Jones, albums, all sorts of hot records (including those Ellington, Shaw and Hawkins repressings!), everything Capitol has ever had—in short, everything except Columbia Masterworks which he doesn't ever remember handling.

He adds that one of the three largest department stores in the city is a regular customer of his, buys thousands at a crack.

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LOS ANGELES BAND BY HAL HOLLY BRIEFS

Let there be rejoicing among the faithful! Woody Herman not only hung up the biggest grosses ever reported at the Casino Gardens but literally and in fact blew Lawrence Welk and his "Champagne Music" right off the stand at the near-by Aragon, a spot where Welk had been doing the most consistent business in town for months. Ballroom ops who have been trying to figure out whether to risk their rapidly diminishing rolls on "sweet or swing" are in a quandary.

Until the Herman Herd and Stan Kenton at the Meadowbrook knocked the props from the idea that the town was sold on schmaltz, the Aragon bosses thought they had a good bet in Jan Garber, lined up to replace Welk Sept. 6.

Nick Cochrane is now sharing the Avodon bandstand with Billy Butterfield. . . . Benny Goodman follows Duke Ellington at the Meadowbrook Sept. 12. . . . Eddy Oliver, who has been playing the Mark Hopkins in San Francisco with Hildegard, returns to Hollywood for a stand at the Mocambo starting around Sept. 1.

Don Wood, up-and-coming local bandman who has been handling the "off-night" assignment at Ciro's, moved into the full-time, featured band spot at the Sunset Strip swankery with departure of Leonard Suss and ork.

Anyone who can get out to the Savoray at 1702 E. 102 st. will find T-Bone Walker there, assisted by J. D. King's able little jump band. . . . Joe Higgins, the "Honeydripper" man (that Exclusive platter has now cracked the million mark)

Kitty Kallen Poses Pretty For Camera, Sings Pretty For Discs



Hollywood—Pretty Kitty Kallen has come a long way since she first became popular as vocalist with the Jack Teagarden ork back in 1940. She replaced Helen O'Connell with Jimmy Dorsey when Helen retired for domestic life, later took the vocalist slot with Harry James. Kitty started as a single in November, 1945, played theaters, hotels

and clubs and finally was nabbed as a recording artist by Musieraft, in which studios she is seen making platters here. First three poses are typical mike shots, in the fourth Kitty perches on a stool and studies the score.

is doing a turn at the Down Beat Room. . . . Billy Berg has enlarged his Vine st. Supper Club by annexing the adjacent building and creating a new cocktail bar. Eddie Heywood due to join the bill Aug. 26.

New owners have taken over the Susy-Q, currently housing Errol Garner and Ray Bauduc's combo, and the Swing Club. Half-interest in latter spot was acquired by Mike Riley, who was to install a squirt gun contingent from his mad gang.

Raeburn Split As Handy And Stars Walk Out

Hollywood—Raeburn's Boyd Cage is again buzzing with unrest, with several key men already out of the band and more ready to leave.

Not rumor but fact this time was the departure of George Handy. Also out were Ray Linn, trumpet; Jackie Mills, drums; Dodo Marmarosa, piano; Harry Babasin, bass; and singer David Allyn.

Said Raeburn: "Some left to take better jobs, some because I didn't like the way they played. Some wanted to tell me how I should run the band. They forget that no musician is so important that he can't be replaced."

Internal dissension isn't new to the Raeburn band. His first outfit, which came out of Chicago, busted wide open because of two strong factions within the band. Later Johnny Bothwell, his star sideman, walked out with loud repercussions. Handy, who has tangled with Boyd before, was thoroughly disgusted with everything connected with the band, including some of the leader's managerial associates.

Reports, denied by Raeburn, were that the band was on notice at the Morocco. Outfit has done very good biz there.

Duke Rings Bell Both Ways With Coast Bash

By CHARLES EMGE

Los Angeles—Duke Ellington's Down Beat sponsored concert at the Shrine and drew better than 5,000, a figure that caused no pain to Duke and operators of the Meadowbrook, backers of the affair. It was a financial and popular success.

When the curtain rose on the Shrine's huge stage, the band, which covered but a small part of the stage, looked almost lost. Thanks to the aud's excellent

acoustics, the band sounded bigger than it did in previous concerts here at the Philharmonic.

Critical comment aside, Ellington rang up a clean hit with the audience. From the opening Caravan, he launched into excerpts from Black, Brown and Beige. Then trumpeter Taft Jordan set things to jumping with Rugged Romeo and Hamilton and Carney broke loose in Air Conditioned Jungle. Sections from the Perfume Suite fitted easily into the next slot on the program, but, taking no chances, the Duke brought the intermission curtain down with a free swing at Frankie and Johnny.

"A-Train" 2nd-Half Opener

The second half of the program followed a somewhat similar pattern. Band opened with A-Train to shouts from the audience, followed with carefully spotted originals and other pieces designed to successfully display the virtuosity of his soloists—then slipped into more "popular" material by presenting Al Hibbler. His Summertime was the high point in audience enthusiasm.

Ellington closed with a sure-fire medley of his hit songs, such as Sophisticated Lady, Mood Indigo, In My Solitude, unpretentious but appealing musical expressions that may yet prove to be the real Ellington at his best, and which some believe he treated too condescendingly in a rather off-the-cuff manner on this occasion.

Miss Old Stand-bys

There was some sensible criticism of the concert. No real admirer of Ellington and his music failed to miss Nanton, or, for that matter felt that it would not have been better for the presence of other great Ellington musicians who were not there.

The only real grumbling from the cash customers came from those who paid fifty cents for a "souvenir program", only to find that it was mainly an out-dated collection of press-book material that did not even contain the evening's program.

Sunset And Dial Labels Merge

Hollywood—Two coast record operators—Eddie Laguna of Sunset and Ross Russell of Dial—have merged in a move to place them in a better position to meet the highly-competitive post-war conditions. Both labels have specialized in jazz sides. Laguna and Russell will continue to issue under both labels.

Change Talent Policy For L.A. Theaters

Los Angeles—Sherrill Corwin, operator of the Million Dollar and Lincoln theaters, is spotting major names at latter house for first appearance in this locality, a switch in policy. Heretofore Corwin has put his big draws in the downtown house first. With Lincoln theater box-office not so hot, Corwin figures new plan will add to take there without cutting Million Dollar gate.

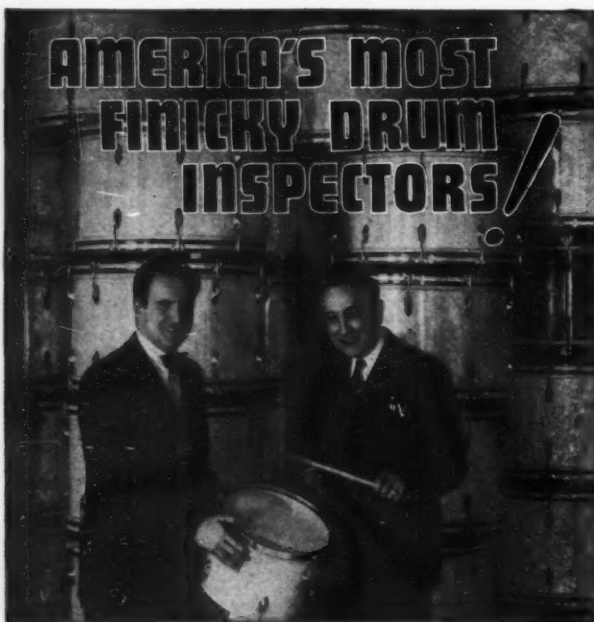
"Sugar Child" Robinson, Lucky Millinder and Lionel Hampton (latter opening Aug. 20) were among those to open coast tours at the sepien Lincoln.

Dave Rose Hits Bowl With Own Concert

Hollywood—David Rose will conduct a Hollywood Bowl concert of his own works on August 31. Included will be a new work, Go Down Death, musical setting for a dramatic reading written by Norman Corwin, based on a poem, Gods Trombone. The vocal part will be sung by Bing Crosby and choral groups.

Exclusive Cuts Price

Hollywood—Exclusive record company, important indie platter firm here, will cut prices from one buck to 75 cents with September releases. Firm is setting up its own distributing agency.



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By Charles Emge

By now many of my esteemed contemporaries who are able to get into print sooner will have left little of *Night And Day* for me to worry and paw about. The badly mauled carcass will still be as live a box-office hit as the Warner Brothers have turned out since they turned the industry upside down twenty years ago with that sound movie gadget.

All of the kicks have rightly been directed at the unhealthy mess cooked up and presented as the "life story of Cole Porter". Hollywood is full of \$100-per-week writers who could have framed up a harmless little yarn around more or less authentic incidents from Porter's life without the ridiculous distortions—such as the wholly faked-up World War I hero stuff (Porter was in uniform but never handled any weapon more dangerous than a piano). And the dialogue! It couldn't be duller in real life!

Heindorf All The Way

The one thing about *Night And Day* that stands out is the extraordinary effectiveness of the orchestral settings provided by Ray Heindorf, who, despite the fact that he has been fabricating the musical backgrounds for pictures of this type since the early thirties, and on the same lot, somehow manages to keep his production routines musically fresh.

In *Night and Day* he had to contend with the fact that Cole Porter probably has had his music subjected to more fancy, ambitious working-over by arrangers than any other songwriter. Before it's been around very long a Porter hit has been given the works, from Lombardo to Handy by way of Kostelanetz and intermediate points. Heindorf's treatments in *Night and Day* are relatively simple, flavored with strings, wood winds, French horns. The Sousa band effect which the front office always demands of arrangers in pictures like this was somehow held at a minimum. Heindorf's willingness to fight it out on points of musical taste is responsible.

No Vocal Justice Done

Unfortunately for Porter there is no Ethel Merman or other adequately equipped singer in *Night And Day* to do justice to his songs, but happily for the average ticket buyer Ginny Simms, who carries the main burden, and Carlos Ramirez, who does *Begin the Beguine*, are satisfactory. Most of the songs are introduced

Igor Gets His Leeds Dough

Los Angeles—Igor Stravinsky won a clear-cut victory in his suit against the Leeds Music Corp. over the matter of whether an advance payment he received on signing a publishing contract was an advance on royalties or a direct payment for signing the contract.

When he signed, Stravinsky was paid \$2000. He contended it was a bonus for signing. Leeds, when the first royalty payment came due, credited the \$2000 against the royalties.

Attorney William Gray, acting for Leeds, settled case out of court by informing Stravinsky's attorney, Aaron Sapiro, that "Leeds will hereafter consider the initial payment of \$2000... in the nature of a bonus and future royalty payments will be made on that basis."

Imogene Lynn Goes With Merry Macs

Hollywood—Imogene Lynn, last year with Artie Shaw, has taken over the femme vocal spot with the Merry Macs vocal quartet. She replaces Virginia Rees, who left to be married.

according to the usual musical formula—excerpts from stage productions, as Mary Martin does *My Heart Belongs to Daddy*, rehearsal scenes, etc.

Typical hokum: Kid choristers singing *In the Still of the Night* as a Christmas carol outside the window of the youthful Porter's home during his college days. (It was written years later for an MGM picture.)

In one important respect producer Arthur Schwartz showed rare good judgment. No vocal doubles were used for any principal characters in *Night And Day*. The singing, such as that of Grant, Monty Woolley, the Porter family in informal gatherings around the piano, therefore sounds real and honest. Cary Grant did not record a note of the piano music he appears to play, but because he is a better than average parlor-pianist he did an excellent job of synchronization.

Buys Own Spot For New Band

Los Angeles—Lucky Thompson, tenor man formerly with Count Basie and other leading bands, is going into the ballroom business here in order to launch his new band.

Lucky has leased the Elks' ballroom on Central ave. on a basis of three nights a week (Friday, Saturday, Sunday) and planned to be in operation by last of this month.

He'll use seven brass, five saxes (not counting himself), four rhythm. Among key men are Miles Davis, brilliant young

Los Angeles—Al Katz is withdrawing from job as manager of Harold Oxley's office here to operate his own platter under label of FM. Katz had to give up one or other of projects due to AFM edict which forbids booking agent owning platter business.

trumpet player last heard here with Benny Carter, and Charlie Mingus, bassist. Helen Anderson is set as singer.

Harry Happy?

Chicago—Harry "The Hipster" Gibson, the mad character with the madder novelty numbers, who dropped out of sight in Hollywood awhile back to just as suddenly come up in San Francisco in Mae West's new stage venture, *Come On Up*, is in town with the West show.

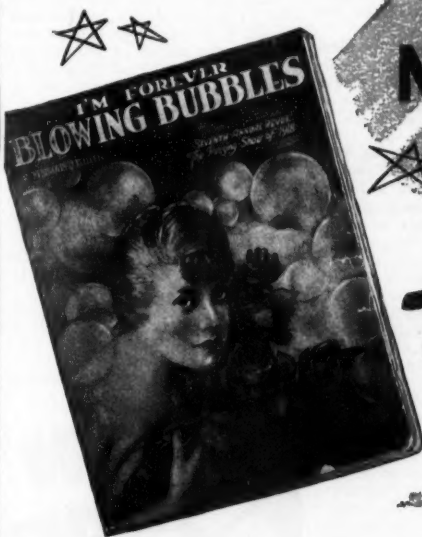
But few people seemed to know that Harry was around, and none of the vitriolic reviews of the play gave him mention. One in fact, and not even the harshest at that, mentioned him as "probably an unemployed piano player who banged out noisy boogie all through the show."

Ballroom Ops Meet To Knock \$\$ Down

Los Angeles—First concerted action to change the sad plight of ballroom operators, who have been operating mainly at a loss in recent months, was taken by a group of west coast ballroom ops, headed by A. V. Bamford. They have organized a "trade association," main purpose of which will be to pressure top bands into cutting prices, particularly on one-niters.

First formal meeting will be held Sept. 17. Agency men and bandleaders both are eyeing action with interest, most of them impressed with the necessity of recalling band guarantees on most dates or loss of business.

Down Beat covers the music news from coast to coast.



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●"Bubbles" was the hit of the year* in 1919, when the craftsmen pictured here joined the Conn family of musical instrument artisans. However, author Kelette's defeatist lyrics lasted no longer than the depression of the early 20's, while these craftsmen have worked steadily throughout the years helping keep Conn in *number one position* in the band and orchestra industry. In all, there are 124 of these skilled craftsmen, each having more than 25 consecutive years with Conn. *Nowhere else in the entire band instrument industry are there men with such experience, such skill and such devotion to their jobs!*

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CONN BAND INSTRUMENT DIVISION, C. G. Conn Ltd., Elkhart, Indiana.

This advertisement is the seventh of a series on Conn Craftsmen

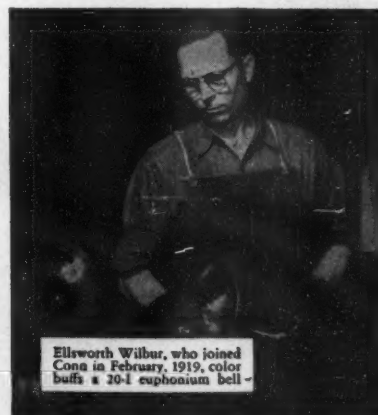
©Source: "They All Sing" Edward B. Mucka



Jigging Alto saxophone keys is the skilled craft of E. D. Dennison, 27 years at Conn



Edwin East of the model shop, also a 27-year veteran, works here on a new gauge key design



Ellsworth Wilbur, who joined Conn in February, 1919, color buffs a 20-1 euphonium bell



L. C. Brewer, a craftsman since May, 1919, drills an octave key for a 6M Eb alto saxophone



Boyd Mills, a Conn veteran for 27 years, polishes the keys on a Conn Conqueror alto sax

"CHOICE OF THE ARTISTS" * * * "CHOICE OF CHAMPIONS"

Publishers Aren't Only Ones To Make Top Hits!

New York—"What's Al Gallico building? Somebody ought to bring him down front!"

When Al Gallico of Leeds music publishing company in the July 15 issue of *Down Beat* said that the publishers through the tunes they press to popularity are responsible for much of the success of the name bands today, exception was taken.

Al believes that a good tune, properly exploited by a publisher, is an important factor in pushing a band on to fame.

"I'm one of the guys who takes exception to Al's argument," said band leader Hal McIntyre, "and it's nothing personal against Al because he's a good friend of mine and one of the nicest guys in the business."

"But I don't think a tune does as much for a band as a band does for a tune. I believe," said

Hal, "that it's about 75 percent treatment of the tune by the band and 25 percent the tune itself that makes it a hit. Of course, I'll agree with Al that if the publisher doesn't push the tune we band leaders can be left holding the bag."

"I remember," said Hal, who currently has his band on an extended ballroom tour, "when *It Seems Like Old Times* first came out and was peddled to a lot of bands. The publisher plugged to tune for awhile then for some reason—I think they switched their efforts to some

tunes they had coming out in a picture—dropped it. *Old Times* fell like broken arches and many a band leader was left with a bonanza in the refrigerator, to steal a quote from Al.

"And that's where it hurts—when a leader puts from \$100 to \$200 into a tune having it ar-

ranged and put in his book, then nothing happens.

"But that's beside the point," added Hal. "What I'm trying to prove is that the publishers don't always make the tune, and often don't know they have a hit until some band makes it one which is my strongest argument against the belief that a tune makes a band."

Monroe Disc Example

"Here's an example: If you can remember back when the record ban was on, you may recall this. Decca was first on the market with *Rum and Coca Cola* by the Andrews sisters. It had been the highest selling record as well as the most played on the air for months when Victor released Vaughn Monroe's *R and C C*. What happened? By the time the juke operators received Vaughn's disc, the tune was slipping. They didn't want to write off their purchase as a total loss so they flipped the record over and the other side became a big hit.

"The name of the tune? It was *There I Said It Again*, which took *R and C C*'s place as one of the most torrid tunes in the spring of '45. And it did all this without the backing of a publisher or the pushing of a plugger."

Had No Plugging!

"The tune was published by a small firm, Jefferson music company, which had no pluggers, as far as I know, in either Chicago or Hollywood. Yet, without the promotion a tune usually needs to lift it to the top, *There I Said It Again* climbed to dizzy heights. That proves my point."

"Al is right when he says that a tune can help a band, but it often takes a band's early and unaided success with the tune to force the publishers to get behind it and push it." —ron

TRADE TATTLE



RECORDS

Dardanelle, the gal who plays piano and vibes, sings, composes and arranges—but all of them good—has been signed by Victor. She cut her first sides with her trio Aug. 12. . . Herbie Fields also cut his first wax with Victor the same day.

Edgar Bergen, Burns & Allen, Jack Benny, Amos & Andy, Eddie Cantor, Ed Gardner and Fibber McGee & Molly are reported to be the stockholders and directors of Audience and Top-Ten, latest entries in the record-label derby. The firm, headed by H. Paul Warwick, ad man, will feature the gimmick of making sides (presumably by the stockholders) before an actual audience, with the audience reactions included in the sound track.

Tommy Riggs will do *The Child's Garden of Manners*, kiddie set, for DeLuxe. . . Artie Shaw's Cole Porter album (Musica) will not be split, except for jukes. . . Lecuona's Cuban Boys have parted with Majestic and will cut *El Bote* (The Barrel), a novelty they expect to plug hard when they move into the Copacabana.

Decca continues to add new execs. Latest is Ed Manning, who moves in as advertising manager.

Machito, Cuban maestro-composer, will wax with Verne records. He is currently at La Conga.

John Hammond still not set. His money is with Keynote and his heart with Majestic.

LOCATIONS, ETC.

Duke Niles has joined Leeds Music and will work with Al Gallico. . . Ben Ribble has reorganized his orchestra for his appearance at Donahue's in New Jersey.

Music pubs received a total of nearly a half million dollars in royalties from Columbia Records. Dinah Shore was responsible for earning the pubs the loot. Two of her sides, *The Cypsy* and *Doin' What Comes Naturally*, accounted for over a million platters. Sinatra and Basie were the other top earners.

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CHICAGO BAND BRIEFS

Current attraction at the Band Box is Andy Kirk, who opened August 16 for four weeks. Also on the bill is the mad violinist, Stuff Smith.

Desi Arnaz's new band follows Claude Thornhill into the Panther Room of the Sherman on the 30th of this month. Two weeks later Louis Prima comes in on a four-week booking.

Remainder of the year's bookings for the Sherman are: Gene Krupa, four weeks opening October 11; Jimmy Dorsey, two weeks opening November 8; Ray McKinley, two weeks opening November 22; and Ray Anthony, opening December 6 through New Year's Eve.

Bunk Johnson gives a concert at Orchestra Hall on Sept. 6, with such names as Darnell Howard, clarinet; Baby Dodds, drums; Lonnie Johnson, guitar and vocals and John Lindsay, bass, accompanying. Jimmy and Mama Yancey will also appear.

Hank Shanks' piano at the 11-11 Club with Tay Voe's trio. . . Lloyd Lifton's fine jazz quartet is on notice at the Tailspin. Rumba band to replace another in the coffee here. . . Kay Hughes, vocalist and pianist, is working through Frederick Bros. as a single. . . Four Tons O' Rhythm holding over at the Silver Frolics.

Down Beat writers George Hoefler and Don Haynes are the board of experts on Eddie Hubbard's Chesterfield ABC show Wednesday nights over WIND. They evaluate new record releases during their half hour, with local guest critics sitting in.

Last Hot Club session with Bud Freeman starring was an unfortunate affair, sadly enough more the rule than the exception lately. Past bashes have been uninspired and disorganized, despite the efforts of such jazzmen as Freeman and Darnell Howard and others. —don

Maestros Sock Coin Into Clubs

New York—New England is currently undergoing a band-leader nightclub owner routine such as the coast has been seeing with the Dorsey Brothers, Harry James, Horace Heidt and others. Baton wavers socking their own coin into late p.m. enterprises include Ruby Newman with the Ten Acres at Wayland, Mass.; Sammy Eisen, Casino at Magnolia, Mass.; Vaughn Monroe, Coonamasset Club; Ranny Weeks, part interest in The Meadows; while Tony Bruno has pulled out of Boston's Latin Quarter to take on some of the risk at Coral Gables.

Yes, We Have—

New York—Don't mention bananas to our staffer, Bill Gottlieb. He's in the process of moving from New Jersey to Jamaica, and while at the latter received notice by mail from the Western Union company in Jersey that they had a wire for him. He tried to reach them by phone and couldn't, so called his wife, Delia, in Jersey who drove over to the W. U. office to find a message from a record company about a real fine new disc called *The Banana Boat*.



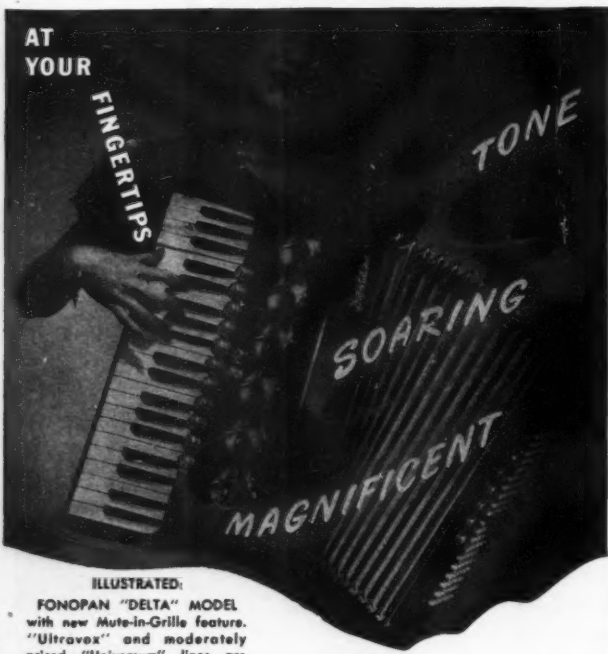
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American Wax Keeps British Market Active

British record dealers are looking forward to a sales boom in the very near future. With a 25 percent price reduction now in effect, and an increase in production showing with each week's shipments, the disk peddlers are certain that platter sales will zoom to a new all-time high for the industry.

The 25 percent disk price drop came as a result of the drastic 66 2/3 percent cut from the wartime purchase tax announced by the English government recently. In terms of the Yankee dollar, the reduction will bring the price of the average pop and jazz record down from about \$1.10 to 79 cents. The price drop brought on the greatest consumer demand for disks since the war broke out in England.

More Wax Coming

Though retail dealers are still under a wartime distribution quota, they are confident that with increasingly larger quantities of recording materials being imported, production in a short while will be able to meet the public demand. They are optimistic that the era of the half-filled record bin will soon become a memory.

From the sales potential point of view, the English dealer is strongly dependent on American recordings to keep his business in the black. The biggest selling records in the United Kingdom closely parallel our own best selling disc lists, though hot jazz platters have in the past found a greater market proportionately than they have in the States. Sinatra, Crosby, Haymes, Goodman, Dorsey, Shaw, Ellington, James and Hampton have sold consistently well.

Herman Best Seller

The latest American to crash the top selling lists in England is Woody Herman and his Herd. The first releases featuring the revamped Herd on *Caldonia*, *Goosey Gander*, *Apple Honey*, and *Northwest Passage* have proven to be mild sensations over there, much as they did when they were first released in the States.

The best selling English recording artists in the pop field include Anne Shelton, leading British chirp who records with the Ambrose orchestra; Geraldo, number one English dance orchestra; Victor Sylvester (and his makes you wanna go music); number one mickey outfit; the Squadronaires, and the Ted Heath band.

Capitol Artists Popular

Prospectively, the dealers are awaiting a deal which would bring the Capitol label to England. After having heard a good many of the Capitol artists on the American Forces Network, the English public has been asking for Kenton, Andy Russell, Peggy Lee, etc., but can't get them.

—Hal Webman

Next article: BBC Handicaps Pop Music Progress in England.

Chicago Lass



Chicago—Ann Tyler is the little gal whose singing and pianistic have been heard around the Windy City of late. She has been working as a single in local clubs.

Managers, Managers, All Over



Martin And Langford May Share CBS Airing

New York—Tony Martin and Frances Langford are being viewed as a package for CBS' *Star Theater* when and if the classical stanza switches to a pop tune-comedy frame.

Duo will replace James Melton if Martin can dissolve his pact with a perfumery.

New York—It takes a lot of work behind scenes to keep a band in operation these days. For Harry James' 31-piece band, note the five-man managerial staff. (Left to right) are Frank Monte, Harry's manager; Sal Monte and Lou Larsen, production managers; and Emanuel Montalrano and Sid Beller, property managers.

Must Serve It Piping Hot

New York — Charlie Morris, oboe player in the Elliot Lawrence band currently at the Cafe Rouge in the Hotel Pennsylvania, settled his plans by wedding Miss Zoe Fisher of Philadelphia. She is a student of the French horn at the Curtis Institute and he studied oboe there before he joined Lawrence.

Word got around the Cafe Rouge that he was having difficulties setting a date that would allow him and his prospective bride a few days' honeymoon without having to take extra time off from the job.

One of the Cafe Rouge waiters heard of Charlie's dilemma, walked up to the bandstand and offered to sit in on oboe during Charlie's absence.

"And I hold an 802 card, too," he added.

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MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Jazz Raises Our Music Standards To World's Highest

A recent rather brutal murder in New England has all the police in the east looking for a "jitterbug named Frank". Along with the search have come the usual newspaper columns indicating that present-day standards in dancing and music are either indicative of the decay of modern youth or else are the cause of it.

The arguments about dancing are very old and very silly. The Bunny Hug is not the sightliest thing in the world, but the pre-World War I generation seems to have survived despite it to write these same fatuous editorials.

But this matter of the music is something else again. Reading these and other articles, one gathers that jazz has so thoroughly perverted the taste of America as to render it incapable of producing good music or musicianship.

This is not only the crudest sort of stupid falsehood, but indeed if anything jazz has made musical standards in this country the highest in the world!

For years you have heard the tales as to how Europeans run around the streets whistling operatic arias to each other, while we contented ourselves with *Yes We Have No Bananas*, or something similar.

It is true that 30 years ago Europe had a larger body of people more conversant with good music of all types than we; though it is also true that a lot of arias are very bad tunes on anyone's Hit Parade.

However what do you find in Europe today? A large group quite familiar with the traditional great music, but a vast majority who enjoy small bands in restaurants and cafes that play pop classics as badly as you will ever hear them; out-of-tune is a mild term indeed.

Thus what was undoubtedly a great music tradition in Europe, even if it touched far less people than is generally supposed, has disintegrated almost completely.

Here in the past 15 years a virtual musical revolution has taken place. With the resurgence of interest in popular music, instrument manufacturers, then desperate for business, now see no chance of over-coming a several year back-log, existent before the war.

Ten years ago dance bands could play badly with impunity so long as they had stock arrangements of the current favorites. Today almost without exception, whatever your musical tastes, bands are playing more in tune, with more harmonic color and technical proficiency.

Whereas Shostakovich in the ordinary 30-year cultural lag would have been more or less unappreciated here, ears which have heard Ellington for 15 years can listen to the Russian's brilliant brass and make intelligent comparisons.

Where else in the world could you have the spectacle of a dance band (Woody Herman), by its very structure appealing to the broadest population base, playing Stravinsky in concert form, so that everyone, not just the musical intelligentsia, gets a chance to hear it.

Arrangers today in ordinary ballad scores are using colorations equal to those found in Hindemith or Villa Lobos. A voice in the rear says they are swiping? Maybe, but who cares so long as we can hustle ourselves into the greatest mass appreciation of an art the world has ever known.

If for every original Ralph Burns or Joe Mooney score, somebody lifts a few things from Copeland, fine and dandy. Next time we hear Copeland in the concert hall, it will sound that much more familiar.

Don't forget the Tchaikovsky Piano Concerto tripled its sales after the Freddy Martin dance version. And also that *September Song* harmonically, lyrically, and effectively is a

Go West, etc.!



New York—Just before Jack Archer's departure for the west coast, he got together with George Moffett, manager for Hal McIntyre, for this chummy pose. That's Jack on the right of course.



CHORDS AND DISCORDS

Not Doing Jazz Good

Toledo, Ohio

To the Editors:

Maybe music has advanced plenty in the last two or three decades, but, brother, it's still got plenty to go! Just listen to the stuff that a lot of the theater pit bands, hotel outfits and so-called swing bands are dishing out for the public. Not to mention Lombardo, Kaye and the like.

Not only are the critics lousing up jazz as best as they can, but most of the bands around aren't doing it any good at all. And as much as I like Herman and Kenton and Buddy Rich—I still can't dig so much noise that supposedly passes for good jump music. When are these supposedly hip characters really going to dig what jazz music can hold for them, and really put out something that will stand.

Lee Harding

AU Wrong, Here

Los Angeles.

To the Editors:

One thing has always puzzled me about your All Star Band polls, ever since 1936 Tommy Dorsey has somehow managed to be selected for 1st trombone. Haven't the squares who send in ballots ever heard of men like Lawrence Brown, Vic Dickenson, Benny Morton, Floyd O'Brien, Miff Mole, Bill Harris, Joe Yuki, Murray McEachern, etc.?

Bob Hooker.

Mr. Hooker should stop calling others squares, and perhaps put himself in that classification. Dorsey hasn't won a Beat poll since 1939. Jack Jenny won in '40 and J. C. Higginbotham won up to last year, when Bill Harris took over. Perhaps Mr. Hooker hasn't been reading Down Beat lately: since 1940, anyway.

Who Makes the Hits?

South Gate, Cal.

To the Editors:

In reply to Al Gallico of Leeds Music: I cannot go into complete rebuttal, but here's a few facts to disprove him.

Green Eyes and Amapola floated around for years. Then Eberly and O'Connell sold them. Does Woodchopper's Ball sound good by anyone but Herman? And Begin the Beguine was a dead show tune till Shaw's arrangement needed it. And the Angels Sing was heard and appreciated long before lyrics were written.

much better song than a lot of well-known Italian arias.

Jazz is teaching us music, even those of us who write newspaper editorials.



"She didn't use those falsettos in straight radio!"



NEW NUMBERS

RYAN—A daughter to Mr. and Mrs. Charles Ryan, July 31, in New York. Father is one of the Smoothies, NBC quartet.
HARING—A son, Peter, to Mr. and Mrs. Bob Haring, July 15, in New York. Dad is arranger; mother is Judy Lang, Mutual chirp.
GATES—A daughter to Mr. and Mrs. Walter Gates, July 16, in Philly. Pop is 88er with the Men of Note.
RUSSOM—A son to Mr. and Mrs. Dick Russom, July 20, in Hollywood. Dad is half of piano team of Russom and Hall; mother is sis of Joann Leslie.
ECKLER—A son to Mr. and Mrs. Earl Eckler, July 22, in Pittsburgh. Pop is band-leader.
PURCELL—A daughter to Mr. and Mrs. Jack Purcell, July 31, in New York. Dad is guitarist; mother was one of Kim Loo Sisters, formerly with Ina Ray Hutton vocal trio.
METZLER—A daughter to Mr. and Mrs. Morton Metzler, Aug. 1, in New York. Mother is secretary to Deems Taylor, ASCAP presy.

LUTKE—A son born to Mr. and Mrs. Harry Lutke, Aug. 1. Mother is Ginger Dinning of the Dinning Sisters.

WINDING—A boy to Mr. and Mrs. Kai Winding, August 4, in Los Angeles. Father is Stan Kenton trombonist.

RAYE—A son, Joseph Michael, to Mr. and Mrs. Joseph Raye, July 30, in Dayton, Ohio. Father is pianist and arranger with Don Ragon.

HENRY—A girl, to Mr. and Mrs. Bert Henry, August 3, in Cincinnati.

CRUMBAUGH—A girl, Judith Delyane, to Mr. and Mrs. Paul Crumbaugh. Father is trombonist with Orrin Tucker, mother

Goodman's musicianship made the song, lyrics were demanded and the thankless publishers made the dough.

The way a song is presented and by whom is what sells. A song itself is seldom strong enough to sell a band or an artist. Why do publishers spend so much for song pluggers to get their songs presented if the artist isn't the important one?

Howard J. Herschel.

Hal McIntyre sides with the above writer, in Eddie Ronan's story in the current issue, that bands make the tunes more than tunes make the bands.

Brick-bat To Buddy

Clarksburg, W. Va.

To the Editors:

After reading your knocked-out editorial in the July 1 issue, I decided that I would set down and dash off the following:

In the first place, that editorial was terrific, and I'm willing to bet that you have gained more musician-friends with those few words than you can ever realize. After all, that's a good feeling—

is former LaVon Carroll, formerly vocalist with Bernie Cummins.

KOVEN—A son born to Mr. and Mrs. Jake Koven, recently, in Brooklyn. Dad is trumpeter with Claude Thornhill.

LARKIN—A daughter born to Mr. and Mrs. Bill Larkin, recently, in New York. Father is bandboy for Claude Thornhill.

TIED NOTES

CUTLIP-DE LUCA—Art Cutlip, pianist and Down Beat correspondent from Cleveland, to Florence De Luca, singer, August 5, in Cleveland.

RICCI-VITO—George Ricci, ABC symphonist, to Elaine Vito, harpist on Chesterfield Supper Club, in New York recently.

DELL-TAUT—Jimmy Dell, trombonist with Harry Cool, to Shirley Rene Taut, vocalist, July 31, in New York City.

McCORMICK-HUSLIK—Johnnie McCormick, trumpet man with Sam DeCoursey, to Irene Huslik, dancer, July 30.

ASHFORD-MITCHELL—Jerome Ashford, Philly bandleader, to Alice Mitchell, August 14, in Philadelphia.

VOLK-BEAR—Harry Volk, ex-Atlantic City Steel Pier sack, to Judy Bear, July 26, in Philadelphia.

NATALE-HOFMANN—Frank Natale, Pittsburgh orkleader, to Jeanne Hofmann, July 27, in Pittsburgh.

HUMMEL-MCKINNEY—Jerry Hummel, drummer with brother Bill's band, to Dorothy McKinney, July 17, in Savannah, Ga.

FINAL BAR

ROSENFELD—Paul Rosenfeld, 56, music critic for New Republic, The Nation and The Dial, also author of musical criticism books, July 21, in New York.

ROSSI—Mrs. Maria Rossi, 92, widow of Michael Angelo Rossi, who was member of Victor Herbert band, July 19, in Philadelphia.

JONES—Richard Jones, personal aide to Duke Ellington, known to everyone as "Jonesy", August 6, in Los Angeles.

HARTZELL—Russell C. Hartzell, 23, saxist and vocalist, formerly with Dixie Bellows, Charlie Spivak and other bands, June 10, in Philadelphia.

TODD—Mrs. Bertha Freshman Todd, 38, estranged wife of producer Mike Todd, Aug. 12, in St. John's hospital, Santa Monica, Cal.

when we feel that 'our' press is really behind us.

Next I have a bouquet and a brick-bat to toss your way.

The brick-bat isn't for you people. It's for a well-known drummer-leader whose initials are Buddy Rich.

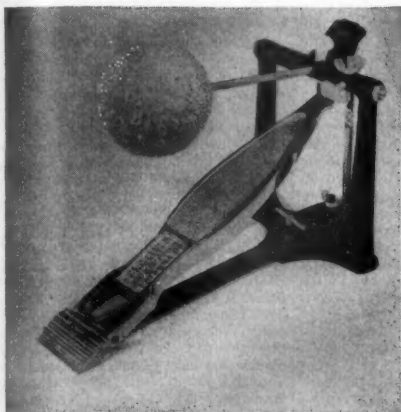
Saw his band here the night before last, and we went full of expectations. We were disgusted after a half-hour. The band itself was great, but Rich himself—phooey! He put on the most nauseating 'don't-talk-to-me, I'm-a-big-time-act' that I have ever seen. He sat slumped down in front of the band with his legs in a rather vulgar position, and really fluffed the people off with the unshaven aloofness of his. He had all the appearances of being a cheap punk with an awful lot to learn.

Sorry, Buddy, but that's the impression you left with us. The bouquet I'm throwing your way is for a local leader, Johnny Born and his ork. It's a hep little outfit, and if you guys ever are down this way, you should dig it.

"Fats" Fultin

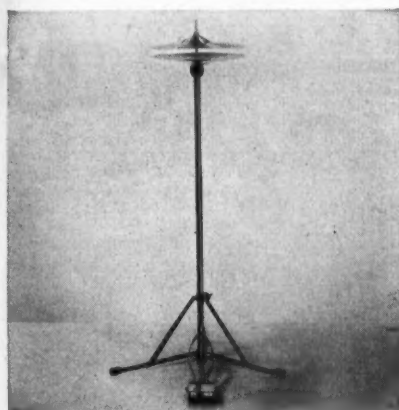
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Smooth! "SWINGSOK" HI-HAT

The pedal sock for nimble cymbals! Long foot pedal tread and skillfully made rod and spring unit give free, effortless, instant action. Cymbals mount on rubber cushions and can be locked at tension desired. Rubber-tipped tripod base. Lightweight and collapsible. (B) 12.00 (without cymbals)



Solid! DRUMMER'S THRONE

The perfect seat for drum kings! Strong, rigid tripod construction and revolving wood seat with removable back rest, insure solid support and comfort. Folds to small space for convenient carrying. (C) 15.50

Prewar! HEAVY DUTY DRUM STAND

Sturdy, goodlooking, portable! Made of metal with rubber tips on the drum holders and on the legs to prevent rattling and slipping. Folds compactly. Adjustable to hold any size snare drum. (D) 6.50

Prewar! HEAVY DUTY CYMBAL FLOOR STAND

High grade, heavy nickel cymbal holder. Stands wherever you need it. Sturdy base insures stability. Easy to pack because it splits in center and folds into minimum space. (E) 6.50 (without cymbals)

Again available! ITALIAN MADE CYMBALS

The paper thin, crystal clear, Turkish type cymbal . . . on the market before the war and now available again! Can be used for hi-hat pedal or sock cymbal. (F) 11" 11.20 ea. (G) 12" 12.80 ea. (H) 13" 15.00 ea.

Tops! FRANK WOLF VIBRAPHONE MALLETS

Used by professionals throughout the country. Yarn heads are expertly wound and trimmed. Plastic handles. Excellent for modern swing playing. (I) Soft (J) Hard 3.00 pr.

A Must! PROFESSIONAL PRACTICE PAD

Rubber pad on sturdy wood base inclined at the correct angle for playing . . . gives proper rebound to sticks but eliminates all noise. A necessity for every drummer. (K) 3.00

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Pump Room Hit, LeWinter Once Worked Joints

By Sharon A. Pease

David LeWinter, at 36, is a veteran of 21 years in the music business. He has played piano from the smoke filled prohibition speakeasies of Chicago and New Orleans to the staid music halls of London, where he accompanied Paul Draper, and the battlefields of Europe, where he accompanied Jack Benny and other performers who were entertaining our troops. Now he has his own band at the swank Pump Room of the Ambassador Hotel, Chicago.

His seven-piece group, which is creating much favorable comment in music circles, includes three reeds, trumpet, bass and drums, and spotlights the leader's tasty piano styling. "My reedmen," says LeWinter, "beside playing saxophone and clarinet, also double on English horn, oboe, flute and bass clarinet thus giving us ample flexibility of in-

strumentation. Our material is all arranged and features classical jump tunes, show numbers, Latin music and jazz renditions. All are played in an artistic subdued manner with emphasis on danceable tempos.

Dave was born in New York City but moved to Chicago when 2. His maternal grandfather, Isaac Axelrod, was a violin teacher and started him on that instrument when 7. A year later he switched to piano and after elementary work with a neighborhood teacher studied with Glenn Dillard Gunn, Moissaye Boguslawski and Isaac Levine.

Dave became interested in dance music when 14 and began developing a dance style. He spent a lot of time hanging around Randolph Street listening to the music shop pianists and attending band rehearsals. When 15 he played with a small group at a summer resort in Wisconsin. That fall he began jobbing around Chicago. Some of the fellows he worked with included Don Carter, Dave Tough, Eddie Condon, Bud Freeman and the late Jimmy Lord. When they weren't working the boys often went to the prohibition era night clubs that dotted Clark street, from the river to Lincoln Park, where some of the best jazz musicians were employed. There



David LeWinter they picked up ideas by listening and sitting in. Soon Dave was working steadily on Clark street, moving from one spot to another—the Camel Palace, Belvedere, Derby, Rex, etc. He spent off nights on the south side where Eddie South, Louis Armstrong, Teddy Weatherford and Jelly-Roll Morton were working at various spots.

In 1926 Dave formed his own orchestra for an engagement at the Crystal Ballroom on the south side. Personnel included Harry Goodman, tuba; Jimmy Lord, alto-clarinet; Joe Mangano, clarinet; Eddie Hanslick, drums; and George Turk, trumpet. They had a good band—so good the Wolverines and other musicians often dropped in to listen. When the place folded, Dave replaced Elmer Schoebel in the band at the Midway Gardens. Other members included Art Kassel,

Steve Brown, Murphy Steinberg, Peanuts Barbino and Deacon LaCaño.

Dave and LaCaño left the band when the latter received a wire from Paul Mares saying the New Orleans Rhythm Kings were reorganizing and asking him to come to New Orleans and bring along a Chicago style piano player. "It was a great kick working with those fellows," Dave recalls. "Especially Leon Rappolo—he was an artist on the clarinet." When this group broke up Dave was out of work for a while and lived at the home of Ray Bauduc whom he had befriended when Ray was in similar circumstances in Chicago a few years before. Ray introduced Dave to Tony Parenti who had the leading band in New Orleans. This led to a job and Dave's solid Chicago piano style made quite a hit in New Orleans. He was with Parenti nine months, most of the time at the La Vida Cafe. There he met the Boswell Sisters and a friendship of long standing began.

His first job after returning to Chicago was at a summer resort in South Haven, Michigan. While there he met Eva Mandell, a Sophie Tucker type singer, well known in vaudeville. She persuaded Dave to join her act as accompanist and during the next three seasons they toured all the major vaudeville circuits from coast to coast. Each summer Dave returned to South Haven to front the band at North Pavilion.

Eva Mandell died suddenly when 36 and Dave returned to Chicago. That was in 1933 the first year of A Century of Progress. He worked with Lou Diamond for two years then with Earl Burnett, Charles Agnew, Carl Hoff and Art Jarret.

In July 1935 he married Rozana Davis, daughter of James H.

Davis, well-known hotel and cafe man. Shortly thereafter he acted as pianist-conductor for the orchestra that accompanied Clifford Fischer's *Follies Bergere* on a road tour. After returning to Chicago he joined Henry Busse's band at the Chez Paree. Later when Paul Draper was headlined at the spot, he was greatly impressed with the competent manner in which Dave handled his accompaniment. As a result Dave became his accompanist (1936-40). During this time they worked all the better spots throughout this country and made two trips to England.

When Draper decided to take an extended vacation Dave stayed in New York. For the next two years he played piano with the pit bands of the musicals *Lady In The Dark*, *Beat The Band*, and *One Touch of Venus*. In addition he worked frequent recording dates at Columbia and Decca and did radio work at CBS and NBC. Also appeared regularly at the Stage Door Canteen where he accompanied many stars including Jack Benny, Dennis Day, Gertrude Lawrence and Mary Martin. During this period Dave studied with Otto Cesana and made a USO swing with Betty Hutton.

In 1943 he became accompanist for Larry Adler and was with him for two years. During their association they wrote *Hand To Mouth Boogie* and recorded it with John Kirby's orchestra. The record sold around a half-million. In the spring of 1945 they flew from New York to Paris, along with Jack Benny, Ingrid Bergman and Martha Tilton for a USO tour of the European theater.

After returning to New York Dave conceived the idea of forming his present band and discussed it with Ernie Byfield, who gave him (Modulate to Page 14)

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poco accel.

gato

Loco

atempo accel.

Medium bounce tempo

gato

Loco

1

2

gato

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THE HOT BOX

By GEORGE HOEFER, Jr.

Ken Anderson is a fellow who has been active in Chicago jazz circles since 1922. A trumpeter, saxophonist, arranger and teacher cover phases of Ken's activity on the south side of Chicago. At present he is associated with Erskine Tate in a music studio. He feels that it is important for the younger instrumentalists to first master the basic fundamentals of playing and to learn to read music. After these primary requisites have been learned, Ken encourages free improvisation and listening to the masters such as Hawkins, Young, Armstrong, Tatum and Eldridge for ideas.

Anderson was quite young when he started in the music game as a trumpeter with Clarence Miller's orchestra at the Owl theater in 1922. He used to slip into the Lincoln Gardens just to hear Oliver, Louis and Duetty. Playing in the pit band at the Owl inaugurated a long career of playing Chicago theaters during the heyday of jazz. He left Miller to join the famous Doc Cooke band at Harmon's Dreamland on piano. In this band he worked with Keppard, Noone and Jerome Pascal but missed out on the recording sessions. His next job was with Walter Dyett, who still has a jobbing band in Chi., at the old Picford theater on 35th st.

Later he joined forces with Sammy Stewart in an organ-piano duo at the Metropolitan on South Parkway. This gradually developed into the famous Sammy Stewart orchestra that included Big Sid Catlett, the late Alex Hill, George Dixon, and Walter Fuller. While on a road trip this band discovered the late Chu Berry in Bluefield, West Virginia. Chu used to practice for hours after work in his hotel room with a towel in the bell of his tenor to keep the volume down. During his stay with Stewart, Ken played alto sax.

When Clarence Jones with Louis Armstrong and Zutie Singleton replaced Stewart at the Metropolitan, Anderson stayed on with the new band. He continued to hold a chair at the Metropolitan when Jones was supplanted by Erskine Tate with Omer Simeon, Bob Schoffner, Wally Bishop and Vance Dixon. Ander-

Woody To Lose Lynne Stevens

Hollywood—Lynne Stevens, vocalist with Woody Herman since departure of Frances Wayne, will leave the band at the conclusion of their Casino Gardens date. Replacing will be Betty Perry, local lass who has sung with several bands in this territory.

Band reports to Republic Studios today (August 26) to work on *Hit Parade* musical.

son's next theater stint was with Dave Peyton at the Regal theater. Around this time Ken made records with Frankie Half-Pint Jaxon. Two of the titles were Baby's Hot and Mama Don't Allow.

Other connections of interest involving Anderson's musical activity were his engagement with the late Johnny Dodds in a speak easy at 29th & Indiana including Baby Dodds and Nat Dominique in the band, a two week trip to Atlanta with Reuben Reeves' band, an arranging job with Jimmy Bell's band featuring Jabbo Smith on trumpet and trombone. The latter group played opposite Louis Armstrong and his band at the Savoy ballroom.

Anderson is another Chicago musician who remembers the late Stumpy Evans as one of the greatest reed men of all time. When Buster Bailey left the Tate band at the Vendome theater, Evans, who had been playing sax, learned to play clarinet in one month to replace Bailey.

Earl Hines used arrangements by Anderson for some time and Ken wrote a booklet entitled *Earl Hines Piano Styles*. Recently Ken has worked with local gigging bands like Floyd Campbell and Fletcher Butler as well as arranging for NBC when all his time isn't taken up with his teaching.

MISCELLANY: It is good to hear that the American Society of Composers, Authors, and Publishers has rendered Cow Cow Davenport a membership.

Collectors should be careful about dealing with a Canadian collector in Regina, Sask., Canada on Garnet st.

Burrell Gluskin of 921 Eastwood ave., Chicago, has many V-Discs by jazz bands available to trade for commercial records. James Wallace, 12, Wabash Crescent, Murton Colliery, Co. Durham, England, wishes to obtain American records by trading. He is a fellow of twenty years who desires an American correspondence set-up on jazz.

Betty Lou Purvis, 612 Plaza Building, Pittsburgh 19, Pa., daughter of Jack Purvis (see Hot Box July 1) writes that her father could play thirteen different instruments well. Betty Lou has studied piano for eight years. Would like any information on her father's whereabouts that any musician might have.

Now It's 'Saxie' and 'Jim'



Virginia Beach—The only brass that Saxie Dowell is concerned about these days is the brass section of the new band he is conducting at the Cavalier Beach club. So when his former boss, Captain James M. Shoemaker, who was skipper of the USS Franklin, dropped around to pay respects, it was strictly "Saxie" and "Jim" between the ex-gob and the navy brass, including Rear Admiral R. A. Offtee (left), who became "Ralph" to Saxie.

Milt Starr Band Gets Philly Hypo

Philadelphia — Joel Charles, former bandleader now operating the Charles booking agency, just signed an exclusive management contract with Milton Starr, radio station WIP house leader.

Starr, former Richard Himber saxist, took over the WIP house band this past spring. Following in the steps of Jan Savitt and Elliot Lawrence, Starr has been booked around these areas for college dates and several one-nighters.

That seems to be the formula for success in Philly, and the race is on between Starr and Joey Kearn and his house crew at station WCAU.

Starr has some of the best side men in the area, although the boys are only known locally. He gets occasional MBS shots, and this will boost his chances at acquiring a national rep.

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| | |
|-----------------------|-----------------------|
| SHOULD I | SOMEBODY STOLE MY GAL |
| IF I HAD YOU | STOMPIN' AT THE SAVOY |
| TWO O'CLOCK JUMP | SWEET AND LOVELY |
| I'M COMING VIRGINIA | SING, SING, SING |
| HOW AM I TO KNOW | JOHNSON RAG |
| HAMP'S BOOGIE WOOGIE | DEEP PURPLE |
| GOOD NIGHT SWEETHEART | BLUE MOON |
| PAGAN LOVE SONG | |

FEIST RHYTHM AIRS

Arranged by WILL HUDSON

| | |
|------------------|---------------------------|
| JA-DA | I'LL SEE YOU IN MY DREAMS |
| HOT LIPS | DARKTOWN STRUTTERS' BALL |
| CHINA BOY | WANG WANG BLUES |
| TIGER RAG | MY BLUE HEAVEN |
| WABASH BLUES | SLEEPY TIME GAL |
| LINGER AWHILE | AT SUNDOWN |
| ONE O'CLOCK JUMP | RUNNIN' WILD |
| I NEVER KNEW | |

MILLER RHYTHM AIRS

Arranged by FUD LIVINGSTON

| | |
|-----------------------|-------------------------|
| DIANE | DO YOU EVER THINK OF ME |
| CORAL SEA | MORE THAN YOU KNOW |
| GREAT DAY | FOUR OR FIVE TIMES |
| ROSE ROOM | I CRIED FOR YOU |
| TIME ON MY HANDS | WHISPERING |
| AFTER I SAY I'M SORRY | CHARMAINE |
| HAWAIIAN WAR CHANT | SLEEP |
| ONCE IN A WHILE | |

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Ratings, Hooper or Tennis Are Cinch For Phil Hanna

New York—Hooper ratings or tennis ratings . . . Makes no difference to Phil Hanna. He's murder on both. Hanna, whose singing was largely responsible for a Hooper jump from 4.1 to 5.9 for Hires Sunday Party (ABC, 6 PM, EDT), is the very same Hanna who caused a small sensation in the Eastern Clay Court Championships by taking the



(Staff Photo by Got) Phil Hanna

first set, 8-6, from Elwood Cook, 4th ranking tennis player in the U. S. Hanna lost the next two sets 6-0, 6-1; but the individual games were close.

In a story that headlined the Hanna battle, the *New York Times* said the music biz personality provided the gallery with "its thrill of the week," a situation accentuated by the fact that the championships were held on Hanna's home courts, the Jack-

son Heights Tennis Club.

Allison Danzig, *Times* tennis authority, angled his story to make it appear that Hanna was a complete unknown who sandwiches sets between gin-rummy hands. Actually, investigation by the *Beat* revealed that Hanna is ranked ninth in doubles in the U. S., has had California singles and doubles rankings, has the Western Canadian title and is head man on Jackson Heights clay. He was also seeded 6th in the National Indoor singles tournament and 3rd in doubles.

With Davis Cupper Ladislav Hecht of Czechoslovakia, Hanna recently caused excitement in the National Indoors by serving 21 service aces in a single match against famed Pancho Segura and his partner Alejo Russel.

Phil's sideline recently rated him a spot on Hobby Lobby and his boss, Hires Root Beer, is letting him skip a Sunday show in August to permit him to make the New England Championships.

For the last two years, Hanna played tennis in California, where he was under contract to MGM. He was signed for the singing lead in *Anchors Aweigh*; but at the last minute, Metro picked up a guy named Sinatra and Hanna, though still on the payroll, took to the courts.

(Ed. note: Our boy Got wrote the above, played a losing set of tennis 6-3 with Hanna, claims it was a nip-tuck affair. At any rate he writes well.—mix)

who dat

THERESA ANNE MARIE STABILE

This vivacious little vocalist was discovered in New Jersey by a dance band maestro whose name has been an important one in music circles for a quarter of a century. He took her to New York, where she was practically adopted by the leader and his wife because she was still in her early teens. She was featured with the band during an engagement of several years at the Hotel Taft in Manhattan, and on Bluebird records with her own small combo. When her mentor broke up his band, she became a single, playing hotels and theaters, and has become an active radio artist. You know this singer as:

Dolly Dawn

Gaillard Inks For MGM Wax

Hollywood—Long wrangling over Slim Gaillard's recording rights have been settled, with Charlie Wick of local WMA office tying the *Cement Mixer* man to the new MGM disc factory.

Gaillard's deal includes guarantees to picture duties, a tip-off to part this angle may play in lining up names for MGM recording roster.

As yet, date of MGM recording action is unknown, it hasn't advanced much beyond the plans stage.

Egan Discovers What Tom Herrick Is Doing

By JACK EGAN

Having deposited the nickel in the coin box, I dialed the number and was absolutely amazed to hear a voice coo, "Central's Crew!"

To check my hearing I asked for a repeat and received it. I'd been given the number by a mutual friend of Tom Herrick and myself, my thought being to chat with Tom, an old *Down Beater*, and possibly report on his present occupation. Old timers on the *Down Beat* subscription list will remember his name as advertising manager and occasional by-liner with the original staff. Now I find out he's mixed up with athletics. And at his age!

"And just how good is Central's crew this year?" I asked the operator, jolly along a bit, you know.

"Well, because of the war and all that," she explained. "We've found it hard to get good material. But on the hull (I thought she said 'hull') it's as good as any on the market."

Gets Sails Department

"You mean on the water, don't you?" I interrogated, showing off my knowledge of nautical sports. "If you don't mind a little rust, sir," she answered. A nery little lass. Then, "Just with whom did you wish to converse with?"

"Er," I erred, somewhat stymied. "Tom Herrick."

She thumbed her way through a paper directory, like a well trained hitch hiker, then she said, "He's in our sails department. I'll connect you."

Crews? Sails? What in the world was an old *Down Beat* staffer doing in a setup like this? And after astonished hello's were said, I asked him.

"I'm an apprentice crew salesman," Tom explained. "I sell 'em."

"Sell crews?" I uttered unbelievably.

"Screws!" Tom corrected, shouting. "Screw! Screw! With treads on 'em!"

His Experience Helps

Ye gods, this was even worse. "What in the name of Polly are you doing selling screws?" I asked.

"Making a living," explained the fast thinking Tom. "With the experience I had on the *Beat*, I'm doing very well over here."

I was internationally amazed. "What could your *Down Beat* experience have to do with your success as a screw salesman?"

Tom was the patient type and explained. "I'll let you figure it out in your own words. For instance, what word best describes the music business?"

I munched on that one for awhile and finally came through with an answer. "Screw?"

"Exactly," said the much pleased Herrick. "And what kind of people do you meet in the business?"

"Hmmm," I hummed,

and finally hit upon, "Screwballs?"

Right Down The Line

"What else!" shrugged T. H. "And after you put in the best years of your life for a miserly maestro or an ulcer lined office, what do you get in return for your honest labors?"

I had it. Immediately I answered, "A screw."

"Of course," said the satisfied refugee from the music world. "And you ask how my background fits me for the position of salesman for the Central Screw Company?"

Somewhat dazed, I placed the receiver on the hook, wiped my brow (all of it) and mumbled, "Well whaddya know!"

LeWinter Pump Room Success

(Jumped from Page 12)

the opportunity to test his musical theories. As previously stated, LeWinter's band has been a complete success. It is aired regularly via CBS and is scheduled to make *Cosmo* records and World transcriptions in the near future.

As a piano style example Dave has chosen an original titled *Blues Ambassador*. The harmonic pattern is basic and cleverly illustrates the fundamental principles of melodic variation. The three-measure introduction, based on G major, F sharp diminished and D seventh harmony, should be played with technical facility and brilliance purposely avoiding the feeling of a definite beat. (Logical fingering for the first variation; right hand 2-4 to 1-5, left hand 3 to 1.) The chorus (section B) contains two contrasting styles. The first four measures employ the rhythmic drive characteristic of the so called Chicago style. The balance of the chorus features a sustained left hand with flowing melodic variations.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

Pee Wee Hits Wax

Hollywood—Pee Wee Hunt, former Casa Loma slip horn man and singer, now heading dixie-style combo at Palladium, hits wax for first time with his own combo with four releases on new Mirror label. Personnel on platters: Pee Wee, Carl Fischer, piano; Matty Matlock, clarinet; Frank Bruno, trumpet; Glen Waller, drums; Harvey Chermak, bass.

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Each morning for the last several years, just as I was about to finish my shave, I'd hear a clicking of toenails on the polished floor not covered by the hall runner nor the scatter rugs in my bedroom.

That would be Lady Eleanor, the Boston, come to tell me that the hot coffee was on the breakfast table and that the toast was ready. This was a special trip, not to be confused with others made during the day for a lap of fresh water from her drinking bowl in the corner of my bathroom.

I was going to write this column, the first of a series under the above heading, about four gal singers named Hutton. But when a fellow has just lost one of his best pals, he is apt to be more concerned about personal matters than about the music business.

After all, Lady was just as much a part of the music business as her master. She was the namesake of the wife of one of the best known band bookers. She had more than a speaking acquaintance with many famous leaders and musicians. She made those advance publicity tours for years, too, ahead of name bands, travelling bravely, even excitedly, from Kansas City to Allentown, from Raleigh, N. C., to Duluth, from Omaha to New York, from Milwaukee to Little Rock; you know how those jumps are!

Lady came to us on the day before Christmas in 1934. We were sitting, Eleanor Sanders, my wife and I, in the old Dave's Blue Room on Seventh Avenue in New York, where music publishers, musicians and band bookers frequently gathered. Eleanor's husband, Bob Sanders, was to join us later.

Someone paged me, and it was a lad from Brooklyn, to judge from his accent. He was carrying a small basket. He dumped a wriggling black and white terrier unceremoniously into my lap. She was less than six weeks old and barely covered my hand, with my two first fingers fitting around her tiny neck, her crooked hind legs straddling my wrist.

"Gus sent yez a Christmas present," was the messenger's only explanation as he vanished. Gus, better known as Little Frenchy, was one of the Cotton Club regulars. He bred Bostons at his home in Brooklyn and for some favor, real or fancied, had decided to present me with a puppy. Lady's father, onetime champion of Hawaii, belonged to Owney Madden.

We had one Boston in the household already, a large male named Bobby. How would he react to a newcomer? We didn't try to find out immediately. We took the puppy to the annual Christmas party in the Mills Artists' office. She spent a long afternoon in the lap of her new mistress and behaved so perfectly that we named her on the spot. "Lady,"



Lady and Bobby

because she acted like one, and "Eleanor", because Mrs. Sanders bought her first tiny sweater.

Lady took over the apartment, Bobby—and our lives, from scratch. Before we realized it, she was sleeping triumphantly in the bed which Bobby had inherited from his predecessor, Billy Boy, and Bobby, ten times her size, was sleeping patiently on the floor. She really tried to make a gentleman out of Bobby, a rugged individualist, and it is not to her discredit that she failed.

Even outside of the apartment, in which she tried valiantly to keep the big fellow in line as to manners and deportment, Lady was always pitching. Let Bobby miss the curb or lower his social status by growling at another pooch, and Lady was at his throat. I'll never forget one delightful melee on the corner of 54th Street and Broadway, just a half block from our home. A friendly by-stander volunteered his services as I was trying to separate the fighters.

"Which one is your dog, mack?" he asked.

"Brother, they're both mine," I answered resignedly. "This is just a family quarrel!" He probably thought I was nuts.

In her nearly 12 years of life, Lady only took one bite, and that was Bobby's doing. It was mid-summer and a painter on a scaffold outside the apartment asked permission to come through the window to answer a phone call downstairs, instead of lowering himself six floors.

Both dogs were on the alert, and their mistress told the painter to wait until she collared Bobby, who specialized in nipping hotel maids, filling station attendants and once, Lord help us, a traffic policeman in St. Paul! Bobby couldn't make this one, but believe it or not, he spoke to Lady and she nabbed the painter in the calf as he stepped out the front door.

Lady spent two weeks in a kennel for observation, (police department regulations in New York), and never raised her lip for anything but a bone the rest of her life. Bobby? He came nearly altering the course of modern music by playfully nipping the famous hand of a pianist, composer and leader named Duke Ellington and was banished to a Long Island estate to live out his rugged life.

Thus Lady Eleanor inherited the

household. And she managed it in the best of tradition, calling her master to breakfast, reminding him in the evening that it was time to take the walk for the newspapers, sitting in on the record playing sessions (she liked jazz). And then she reached the final bar on Saturday, August 3.

In doggie heaven she must be romping today with Ray Pearl's terrier, Bum, and Cab Calloway's Smoky Joe. And probably bossing Bobby again.

Penguin Sideman For Cool Crew?

New York—Bandleader Harry Cool is waiting for a penguin to waddle up to the bandstand and be signed as a featured sideman. More as a mascot, he says.

Harry feels that the ciggie company has paved the way for a definite association between the name Cool and a penguin, and is anxious to have the pet as a band attraction when the crew leaves the Glen Island Casino in September.

Publicity gimmick has worked well for Cool. He's had an NBC plug from coast to coast asking

Wiggins Reaches Time Square



New York—After a long run on Randolph street in Chicago, Eddie Wiggins and his fine combo headed east and are playing currently at the Aquarium here. The "slip me some skin" routine with the over-sized mitt was posed during a recent recording session for the Sultan label.

penguin owners and breeders to ship him one. Press became interested when he asked the Central park and Brooklyn zoo authorities about the advisability of the deal.

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Mooney Quartet Is Called 'Greatest'

(Jumped from Page One)

phone to three musicians who were with me, they snorted, "Stop being so cautious—tell 'em the truth—he's the greatest kick the business has had in ten years." And I suspect that's about it. Spark-plug of this amazing foursome is leader Joe Mooney who sets the astounding head arrangements, vocals, and doubles between piano and accordion.

Mooney No Novice

He's no novice to the business, having directed the original Frank Dailey and Buddy Rogers bands, plus arranging for Paul Whiteman, Larry Clinton, Les Brown, Charlie Teagarden, and a flock of others. Hundreds of musicians admire the man's tremendous ability. But what they knew of him up to even three months ago with his little group is mere peanuts compared to what is happening at Sandy's today.

Mooney says that he thinks he has achieved a new sound. This is the classic under-statement of the season. In a group organized only last February after he had been in the hospital 14 months, Joe has come up in the last two months not only with a new sound, but a completely different conception of what a small group should do.

Five years ago Red Norvo dragged me over to the Sheraton Hotel roof here to hear an accordionist. I couldn't see wasting the time on any squeeze-boxer, but Norvo persisted, and so we learned about Mooney.

Joe started playing accordion in 1935 on a bet that he could make it swing, having been playing piano on various radio shows ever since 1927. He uses no left hand key buttons whatsoever, only exercise item for his left hand being three air-vents on a connecting bar on his specially built box.

The result is that Mooney gets

a bite, an incisiveness, and a control of dynamics out of his instrument that is so completely different as to justify calling it the Mooneyvox or anything but an accordion which it is, but isn't.

This man not only swings a squeeze-box but evokes ideas of such exquisite shading and perfect taste as to absolutely astound the unsuspecting listener expecting the usual Phil Baker dramatics.

At that time, his quartet was a fine little group, with Steve Benorlic's clarinet predominating; but it was simply four good musicians, one of them a really great artist on his instrument.

This was still true with the new Joe Mooney Quartet on their occasional WHN *Gloomdodger* broadcasts up until about two months ago.

But then reed-man Andy Fitzgerald, bass-man Gate Frega, and guitarist Jack Hotop started to catch on to what Mooney conservatively calls "a new sound," and found themselves with a musical baby on their hands. They are now willing to rehearse tens of hours a week and babble incoherently about Mooney's genius to anyone willing to listen.

'Performance Counts'

Mooney's point is that there are a lot of good young arrangers on the scene; but that they either don't know how to extract from a band the performance necessary, or else can't buck the leader's own desires.

Mooney maintains that performance is the vital thing, and adds that too many orchestras today function as showcases for soloists, either as men or sections.

He feels that in small groups, the men take turns playing solos, with the others laying out or playing riff figures in the background; while in large orchestras, the same thing goes on, only extended to include sections, each being brought forward and retired in turn.

In the last six months, this writer along with other *Down Beat* staffers, has pointed out that most units now playing pay no attention to dynamics and shading; intonation and attack

are too often sloppy; arrangements are very frequently collections of previously heard riffs and repetitiously scored figures; soloists frenetic and strident; while the rhythm sections press and over-beat rather than swing freely.

Quartet Is Flawless

In every one of these departments, the Mooney quartet is absolutely flawless. In six hours, I heard four very minor mistakes in the midst of the most tremendous collection of head-arranged and on-the-spot ideas yet found in any such combo.

Diminuendos, sforzandos, portamentos all are exactly rendered. Harmonics exist to a variety and depth to delight any follower of Hindemith. Norvoites will find the same quality of free softness which characterized that famous 1936 band. Yet at the same time an almost classical exactness of tone, intonation, and attack is maintained.

In an entire evening one well-known figure was used: a reed phrase on *Sweet Lorraine* extracted from Herschal Evans' famous entrance on Basie's *Blue and Sentimental*.

Not one riff as we usually use the term was to be found. No pushing, no stridency, so many

ideas of varied color and complexity that the musicians listening felt like the gallery at the Indianapolis Speedway.

Yet a barful of ordinary, unhyp patrons sat there for three hours, and not once to my observation was there any conversation—which is something I am darn sure I never saw before.

Key to this amazing little unit is Mooney's conception of the solo. He, and by now all the other three men, play solos as related to the quartet, not for themselves alone.

When Andy Fitzgerald takes the clary lead on *Say It's Wonderful*, instead of having three men playing harmony back of him, Jack Hotop will start playing a counter melody line, while Mooney will pick chord changes which run as a harmonic inversion to the melody line, and bassist Gate Frega holds the beat at the same time putting a third inversion into the passing tones.

Or on *September Song*, guitar

and clary are voiced diminished fourths apart on lead, while bass and accordion play a two-voiced ascending-descending figure that is completely polytonal, but remains within the cadence of the song's phrases.

On *I Never Knew* bass and guitar are playing a lovely $\frac{3}{4}$ waltz time while Mooney is playing lead ideas a minor third above, and clary is using whole-tone sixths, upper register.

Some of this is worked out almost in the sense of the Bach *Inventions*; but a lot of it stems from the fantastic sense of unity of idea that Mooney has instilled in the men.

There are so many musical ideas in just one tune that it makes you wonder if they can sustain it—and they do, but at the same time using such lyric quality and choice of ideas that the non-musician is carried right along, blissfully unaware of the musical storm blowing all around him.

Its useless to try to describe everything the band does. They play tunes running all the way from Ellington's *Prelude To A Kiss* through ballads, the old waltz *Stars In Your Eyes*, Whiteman's famed *From Monday On*, the radio theme *Little Orphan Annie*, *Nancy*, and plenty more.

Mooney has a ten minute original called *Phantasmagoria* with three sections including a lyric rubato passage for clarinet that will floor you. Remember: this is four men, not 24, and they sound like the best two dozen you ever heard.

To top it all, Mooney writes wonderful commercial ballads in addition to all the straight music. He has one called *Have Another One, Not Me* on a King Cole slant with better lyrics than anything out in a long while.

Joe Can Sing Them

Not satisfied, he sings Cole's own tunes better than Nat does himself. So help me the heresy, it's true. Joe has a voice pitched like Bunny Berigan, bending like Holiday, ideal as Vaughan, always in pitch, and absolutely immaculate in conception.

In other words, I claim he has the most exciting small group I have heard, is the best male vocalist on the scene, unsurpassable on his instrument, and a tremendous source of ideas and inspiration to the men working with him, and best of all, has mastered the most important thing about unit music: it must be created and played as such, not as a bunch of superb soloists.

To put it another way, Art Tatum's all-stars are technically man-for-man better than each man in this group. Compared as a unit though, they are almost pitifully inadequate, measured against the style and pace set by Mooney. There are more ideas in one of Mooney's tune-conditions than I have heard Nat Cole's trio, wonderful as it is, play in three. Forgot something else: when

Mooney shifts to piano he adds a type of left hand conception as to development against what the other men are playing that left two Juilliard pianists hanging on the bar jaw-dropped. It's especially noticeable behind the group's scat-singing on things like *Just A Gigolo*.

Joe says if he can find the right man, he wants to replace that left hand with a terrific ad lib cello player.

Sample of the way people in the place feel about the band is that bartender Montie gives short lectures between tunes to barflies on the musical complexities involved, while owner Sandy stands at the door keeping possibly noisy drunks out.

Mooney's music, shortly to be on records and radio, will yell for itself. His unfailing humor, singing, terrific sense of tune-picking, and the group's looks and vocal backgrounds complete a lovely commercial package.

Record Deal Cooking

Jack Philbin and Bob Bach tried their hands at managing this outfit a few months ago and couldn't swing it, because Joe wasn't completely ready. Now George Moffett, Hal McIntyre mentor, has 'em, and whether he knows it or not, has a larger, lusty tiger by the tail.

Light satires on hill-billy tunes and some adaptations of Gilbert and Sullivan have been suggested as needed gimmicks and Mooney is working on them.

Moffett has been talking Cosmo Records, but if Ell Oberstein (Victor) or Marnie Sachs (Columbia) don't grab this one, they are really going to be moaning in about a year's time.

Last time this staffer made a flat prediction was with a gal known to you as Lena Horne. Rack another up for Mooney. Usually in accordance with *Down Beat's* review policy, we ask a leader to answer a review. There is none here for the simple reason that for the first time in ten years of reviewing, this writer found not one reportable item wrong with a band.

VITAL STATISTICS:

JOE MOONEY: A Jersey boy, aged 34, started playing piano at 4, then on the air for WDBA in 1927, later doing a *Savannah Boy* act with his brother, Dan, on CHL, WLW, and WMCA. In '35 and '36 did vocal arrangements, and formed a unit which was incorporated into the Frank Dailey band in 1937. Then moved on to Whiteman as arranger (did the famous *RAIN* score for the Modernaires with Charlie Teagarden), then his own quartet which was used by Russ Morgan, and WHN's staff band. Two years out during the war with a broken hip, and his present group formed last February. Married and lives in music.

JACK HOTOP—wonderful guitarist who played with Carl Hoff before the war and sweated latter out under Eddie Fesher playing alto horn and later on a clarinet. Plays a fine Christian-like style with level tone, finished phrases, and a trick of playing out-of-time ideas which always make it. Devotion to Mooney is such that he commutes from Staten Island to Paterson every day the band works, a total of six hours traveling!

GATE FREGA—calm, pedantic-looking bass man with classical fingering technique instead of the flat palm style used too often. Worked with Les Brown, and Mooney kids him about a stint with Johnny McChes.

ANDY FITZGERALD—played last year for Bunny Berigan and still thinks he's the greatest next to Mooney. Always moaning about reeds, but plays fast, liquid solo with a purity reminiscent of BG and Ballie but stuffed with his own very original ideas. Possessed with a splendid ability to work ad lib figures counter to Mooney, setting so complicated Joe yells "I quit" as the only way to get out of it.



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DIGGIN' the DISCS WITH MIX

Since the July 29 issue, there has been a lot of mail on the column written about the length of time it takes to do a careful job on reviewing the weekly output of records.

Essence of most of the letters was to ask why we didn't split the review load up among five people, one for each section, so as to cut the quantity of listening time down, making each reviewer fresher and more able to write accurately.

It's a good point, but there are two strong arguments against it. First, the pure mechanical difficulty of sorting the records out in time for each issue. *Down Beat* tries to get reviews to you just as fast as the records come out. A reviewer-split slows things up and would mean that you wouldn't get the reviews as quickly.

But much more important than this, we feel that it is very important that one reviewer do all the records, no matter how rough the review load may be on him.

This is because there are so many records coming out today, that reviews of necessity must be held to bare essentials. If one man does all the records all the time, readers of the column become familiar with his style and predilections.

Someone reading a terrific rave about a record with the casual mention that it sounds like a Norvo unit will get a more accurate picture because he knows from previous comments made that I am very fond of the Norvo conception of jazz.

In other words, there is a continuity of review standards throughout the column that makes it easier for both the casual reader and record purchaser.

Whereupon we hit the trail of this weeks discs:

Hot Jazz

Errol Garner

- 111 Embraceable You
 - 111 Lover Come Back To Me
 - 111 Sometimes I'm Happy
 - 111 Always
 - 111 I Can't Get Started With You
 - 111 I've Got You Under My Skin
- I've never had the chance to hear Mr. Garner except on wax. From listening to these, you will see why the rage about him: he plays lyric piano, with a lovely sense of changes, respect to touch

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Symbol Key

♪♪♪ Tops
♪♪ Tasty
♪ Pleading
♪ Boring

so much like *Evenin'*. Buck Clayton's muted solo horn is a decided first chorus asset; there's excellent Tiny Grimes' guitar too.

Cup starts as a two-beater, then goes a shuffle beat, all behind Clayton, with tenor and tram bits tossed in. *Dolores* starts a bit breathily with Quebec, and into a Rivera piano bit before closing tenor. *Parade* is up, but Quebec seems to be a shade short of ideas in the last chorus.

Quebec himself is a tenorman in the Hawkins tradition, complete with the rough upper register for effect, rolling vibrato, and triplet ideas. His playing is at least more original than a lot of people who emulate the Bean. (Blue Note A-102)

Tenor Sax

Illinois Jacquet

111 Don't Blame Me

Ike Quebec

111 Girl Of My Dreams

Charles Ventura

111 Big Deal

Vido Musso

111 My Jo-Ann

Don Byas

111 September In The Rain

Allen Eager

111 Vol's Dot

Dexter Gordon

111 I Can't Escape From You

Charlie Kennedy

111 I Can't Give You Anything But Love

These are Teddy Reig's latest contribution to reed literature. Those who have heard Jacquet's squealing at concerts will be pleasantly surprised at the musicianship here.

Quebec's playing is more reined than in his own album, while Ventura's side comes on with a Lesterish opening that goes into playing far less tricky and more ideal than his sides have been lately. No question that his technical control of the horn protects him from sloppy phrasing breaches—he always can sneak out of a dilemma somehow.

Vido's side is a delightful tune by Boots Mussilli, Kenton lead-

man, also on the date. The Musso blowing is much prettier and lighter than usual, last eight especially. Byas' *Rain* is extremely interesting because it is a synthesis of the Hawkins style with some be-bopish ideas—and how well Don can get around on a horn!

Eager, a Les Young disciple, plays much more in tune here than the last occasion I heard him in flesh. His ideas string together more too, though one spot on the second chorus loses him. Max Roach's overly constant use of catch beats on drums will not rouse you to shouts.

Great shame Gordon's *You* wasn't recorded a shade faster. Here at least with a dragged tempo and a too-slow vibrato, Dex's ideas simply can't carry it the whole way. Kennedy plays well, but you have a slight feeling of pressure listening to his phrases that prevents them from swinging easily.

Looks like Byas wins this battle. (Savoy 620-23)

Dink's Goodtime Music

- 111 Take Your Time
- 111 So Different Blues
- 111 Stomp De Lowdown
- 111 Grace And Beauty

These records are put out by Bill Russell, the eminent record collector. As Bill Purcell says, it

BEST BETS

Hot Jazz

You Can Depend On Me
by Boyd Raeburn (Jewel)

Swing

Dalcambre Sally
by Boyd Raeburn (Jewel)

Vocal

Jelly, Jelly
by Josh White (Decca)

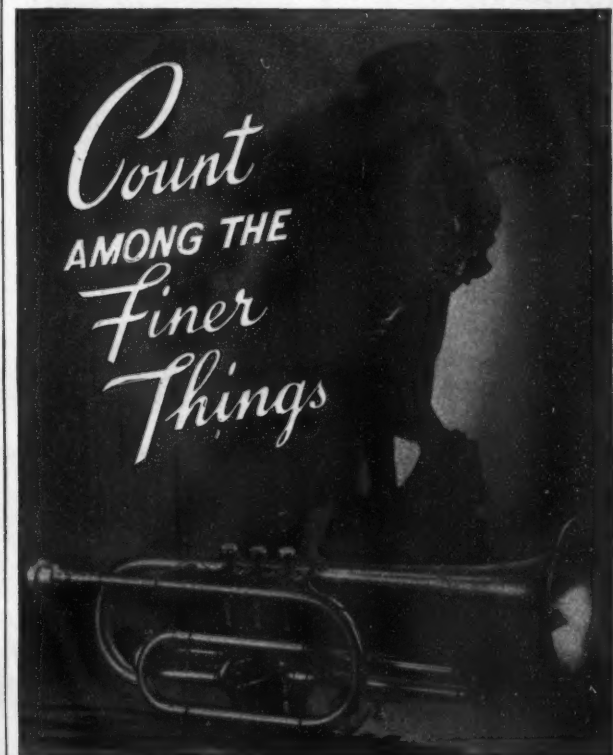
Dance

Jalousie
by Al Sack (Black and White)

Novelty

Romance Of A Queen Bee
by Lou Bring (ARA)

behooves Russell to list personnel on labels and add tune-authors names. Dink Johnson is an old-time New Orleans musician who has been living on the Coast; here he plays piano, of which Purcell says: "There is so much freshness and inventiveness in his playing that he would be one of the most admirable pianists in (Modulate to Page 18)



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(Jumped from Page 17)
jazz if he knew his instrument better. However there are few you will enjoy more."

Possibly it is my callous indifference to the finer points of jazz hot, but I have the quaint belief that a man must master the technique of his art before he can practise it. All the joy and wish in the world won't climb this barrier.

Granted Russell's premise that much jazz today is stereotyped—BUT you don't remedy that by depending on emotion alone.

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 - KING COLE TRIO NO. 2—I'M THRU WITH LOVE; WHAT CAN I SAY AFTER I SAY I'M SORRY; TO A WILD ROSE; I DON'T KNOW WHY; LOOK WHAT YOU'VE DONE TO ME; THIS WAY OUT; I'M IN THE MOOD FOR LOVE; I KNOW THAT YOU KNOW. 4 RECORDS IN ALBUM.....\$2.90



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Original Creole Stompers

- ♪ Eh Le-Bas
- ♪ Up Jumped The Devil

These sides star Al Burbank on clarinet and Wooden Joe Nicholas on trumpet. The same arguments hold as above. Le-Bas has a phrase that makes you wonder if Pistol-Packin' Mama lived in the Crescent City (American Music 513)

Not Jaffe

- ♪ Zonky
- ♪ Black And Blue
- ♪ Keepin' Out Of Mischief Now
- ♪ How Can You Face Me

Issued originally as part of Signature's Waller Memorial Album, these are out now as singles. With Sid Jacobs on bass, Jaffe on Zonky played a much more florid piano than Fats used, while Blue got a good beat and better ideas. Last two are more easily done and point up what a great loss jazz has sustained in the deaths of both Waller and Jaffe. (Signature 28111-2)

Sandy Williams' Big Eight

- ♪ Tea For Me
- ♪ Sandy's Blues
- ♪ Sam-Pam
- ♪ Frost On The Moon

Tea, a version of a well-known kiddies' air, works itself up to a round, and then has a second chorus of excellent Pee-wee Erwin trumpet, followed by Sandy's horn. Rhythm is excellent, sparked by Sid Weiss's bass, and so is the balance. Steve Smith must like Jimmy Jones' piano as well as I, 'cause he's on all the HRS dates Blues, done with celeste, has both Williams' tram and Cecil Scott baritone, and latter shows up fine. Erwin again has a long-phrased, soulful bit to end the side: he certainly has been too long buried in house bands. Pam is a Brick Fleagle score (he's on guitar by the way), but the execution is too rough to do it justice. Best solo on it is Tab Smith's altoing. Reverse finds his long solo too hard-toned for my tastes. (HRS 1022-3)

Capitol International Jazzmen

- ♪ You Can Depend On Me
- ♪ Stormy Weather

Benny Carter—alto; Coleman Hawkins—tenor; Bill Coleman—trumpet; Buster Bailey—clarinet; King Cole—piano; Oscar Moore—guitar; Max Roach—drums; John Kirby—bass. Here is as good an all-star group as you could get, not only because they are all great, but because the front line played together in Paris, two of the rhythm men are from the same trio, and all feel jazz in very much the same way.

But good as these men are, they prove what I'm talking about in this issue's Joe Mooney Quartet rave: four men, all fine on their instrument, but completely integrated and working together as a unit, make better music, than 8 men, aces all, playing solos for themselves as individuals.

Leave this not scare you from getting this disc, cut at the same session as Vol IV of Capitol's Jazz series. Special note to Carter and Coleman's full-toned, tightly-phrased, and under-rated trumpet.

Flipover is Kay Starr singing in what the blurb says is a Bessie Smith fashion. She does go after Bessie's vibrato and pace, but lacks the power and easy sincerity of phrasing that characterized the Queen of the Blues. This is an easy tune on which to become corny, and Miss Starr ducks all the pitfalls. Another good Carter section for free too. (Capitol 283)

Eddie Miller Trio

- ♪ Peg O' My Heart
- ♪ Ain't Misbehavin'

These were cut with Stan Wrightsman on piano and George Van Eps on guitar. Balance is tops—for a change a piano sounds like just that. Cut to double tempo with the Van Eps guitar, and what a pleasure to hear non-electric guitar for once—round, mellow tone, and Van Eps certainly hasn't forgotten how to play rhythm—listen to the way he backs Miller, and those interior changes on his solo! The jazz on this disc is no better than these three have

made before, but the production sets this disc way above most heard from the Coast recently. (Jump 9)

Tempo Jazz Men

- ♪ When I Grow Too Old To
- ♪ Moose The Mooche

It's Dizzy, Charlie Parker, and Lucky Thompson, of course, with Milt Jackson on vibes. Score is by Dizzy, and should have been executed much, much better. Also Jackson has really original vibes ideas which he vitates by his bad tone. He should watch the way Norvo pulls away as he strikes instead of stiffening up and allowing the hammer to give the tone that "clunk". There's a vocal, on the scat style which the Lunceford outfit did so much better some years ago. Kissing effects yet are by Dizzy! Mooche is too tight, though Parker gets off a couple of good ones. (Tempo 1004)

Swing

Boyd Raeburn

- ♪ Dalcroze Sally
- ♪ Over The Rainbow
- ♪ Body And Soul
- ♪ Blue Echoes
- ♪ Temptation
- ♪ Little Boyd Blue

Much noise has been made about this band, and properly so: it is that different.

However, is this swing, jazz, dance-music as you know it? Answer is that Raeburn's arrangers, Finkel and Handy, particularly the latter, are groping for a form of "serious" (for want of a better term) music, incorporating all the things they and other jazz men have learned: voicings, counter-rhythms, use of solo instruments and blendings with the "serious" tradition.

This is admirable—indeed probably one of the few open roads left for contemporary American music, and a pathway certainly fruitful enough to justify every encouragement.

However, in that Mooney rave sweated out in this issue, I mentioned the fact that some bands were flinging ideas out like blobs of paint on a canvas, with too little integration and discipline in organization. I was thinking of this band and specifically of its chief arranger, George Handy.

Handy has studied several years with Aaron Copeland. He's done some time as an arranger for Paramount. He's been strongly influenced by Johnny Richards, MGM's crack scorer. He's spent considerable time as a pianist with dance bands. He undoubtedly has excellent ideas, and shows promise of being a fine writer.

BUT, Handy is now beginning to move towards the sphere of Stravinsky (whom he seems to like), Prokofiev, Hindemith, Kileniev, and other modern greats. If so, his writing must show more economy of line, more restraint in its spurges of effect, and more cohesive movement towards a particular idea in a particular composition.

You are either a jazz arranger for a jazz band, or you are classified as a writer of compositions

in the larger category which makes you subject to the same criticisms as other men in the group.

These records are filled with fine ideas. But they wander, they are often too tricky, strive too hard for effect, and give you the same impression of those large sprawling haciendas complete with swimming pools. The same effect can be derived with less means, and should be.

It's noteworthy that in this album as in the band's book, when the scores are of pop tunes, they add up to more for the reason that the framework of the pop tune automatically imposes some restraint on the amount of wandering possible.

Sally opens with a dissonant church bell effect into a running bass figure back of flutes. Sax lead over brass spread extremely wide used both chromatically and rhythmically takes you into a musi-comedy tempo and a piano passage a little reminiscent of the more florid Tchaikovskyisms. Broken brass phrase into trombone repeat of the original theme with bass figure. Sax again plus good use of flutes and a crescendo ending plus drum roll.

Rainbow opens with the sort of fanfare that Stravinsky likes with open woodwinds then two dissonances from Dodo's piano takes it into jump tempo eight bars with brass and reeds echoing lead, oboe leading end passages each time. French horns used with over-voiced reeds to finish it out. Straight tempo and trombone lead into the sort of thing that seems pure movie trickery and out of place here: harp and piano doubling the even eighths figure that occurs in the song's development section, with show-girl trumpets used to split the phrases. Then a big retard and a real movie finish right down to the full fare building up in thirds and bass fifths at end. This sort of thing cheapens what Handy and the band are trying to do.

Body And Soul, sung well by Ginnie Powell, opens with constantly moving fourths in an almost pastoral whole-tone effect against which Handy uses repeated trumpets to sharpen the atonal effect. Background of the first phrases is rich moving reeds, horns, and glissanded harp. Interruptions by French horns, single and double, provide a contrasted orchestral effect but bust heck out of Powell's phrasing. Same whole tone movement with over-laid rhythmic contrast of the sort found in L'Histoire D'Un Soldat take it out.

Blue Echoes, sung by David Allyn, best of the male-singers on the coast, uses the same device of wavering one-tone movement with interrupted brass and rhythm plus a parodied version of the song's first phrase to open. A good rhythmic device of brass quarter note and trill on next beat is used throughout. Once more solo trombone used against a straight brass riff. Tenor against brass, leads into Allyn's hitting the title words a little flat against another of those crescendo endings with drums.

Temptation, sung by Miss Powell (Modulate to Page 19)

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Diggin' the Discs-Mix

(Jumped from Page 18)

ell, uses the theme repeated in the bass moving on up to a half tone below the key to vocal lead with a very pretty beguine reed figure in background plus a Gillespie-ish choked brass lick to split the phrases. Modulation back to A theme uses half tone chromatic descending figures and then consecutive fifths played up and down. Record continues with beguine tempo more pronounced, and the old Stravinsky trick of using two eighths and a quarter with the accents shifting as the phrase is repeated. Ending is annoying—starts out with the lovely reed figure used to back the vocal, and ends on a brass flare with miscellaneous drums. Unnecessary and destructive to the total effect for my dough.

Blue starts off like a wild showpiece Duke used to use at the Cotton Club: running brass down to measure sustained. Arranged by Ed Finckel, it's a series of choruses for sax, trumpet (Ray Linn), trombone, the Dodo piano, into unison trumpets and trombones playing against each other. Finish flag-waves in much the fashion as did *Boyd Meets Stravinsky*.

Best sides are *Dalvatore Sally* and *Temptation*. Warning: listen to these sides a couple of times apiece; the balance isn't perfect, and most home sets will lose some of the quality. It's a must buy, however. Handy may be pretentiously wrong in places, but he certainly is trying, which is more than I can say for too many writers. (Jewel D-1)

Larry Clinton

Stardust
Where Or When
Solitude
Stormy Weather
My Reverie
Smoke Gets In Your Eyes

Clinton's first records since his wartime entrance into flight instructing, these are made with added strings. *Stardust* has a vocal group, and their blend is a little uncertain. The old TD is better. When commits the arranger's failing of stopping the phrasing of the song dead to insert a reed idea. *Solitude* uses a major 7th arpeggio in strings which you've heard often before, and some bass-brass ideas of McIntyre's. A couple of shakily-intoned reed spots in *Reverie*.

These probably should have been filed under DANCE, since they are pleasant, commercial sides. But where Raeburn tries and sometimes fails, Clinton fails by not trying enough. Too much of this rings familiarly. (Cosmo 481-2, 705)

Saunders King

Why Was I Born
After Hours
What A Life
I'll Know Just What To Do

Reviewed this band's first sextet records almost five years ago. There hasn't been the improvement 60 months and an added clarinet should have made. *Born* has a King vocal, while *Hours* is

the famed Avery Parrish piano tune played here by Travis Warren. *Life* is a Louis Alter beguine, with King's vocal sliding just a shade slow for key's sake, but band's execution is best of the four sides here. *Do* is a blues. Though sloppier, the '42 sides have a better beat and better solos. (Rhythm 201-2)

Claude Laquey

All The Time
California Dew
Lament To A Foxhole
A Nightingale Can Sing The Blues

The ex-Harry James tenor star has an all-vent band fronting with his tenor and trumpet work. Good gimmick listing the arranger on every side—heaven knows the breed is under-credited. Balance on *Time* too much for highs, not enough resonance. Tempo slows behind Oradell's ill-tuned vocal. *Foxhole* is scored for high trumpets over theme-carrying trams. Band seems to be suffering from stiff rhythm and phrasing. Perhaps its next session will hit it off better. (4 Star 1122-3)

Bobby Byrne

Whatta Ya Gonna Do
Ridin' On A Summer Afternoon
Hymn To The Sun
Hey Bobby

Robert The Byrne is a great tramist, even if he tries things that worry listeners as to whether he's going to make them or not. *Do*, sung by Peggy Coffee, moves okeh, while *Afternoon* is a pleasant light riff tune. Having nothing else to do, Byrne lip-slurs a high B flat on *Sun*; his playing isn't as effortless as TD's on the same tune, but he tries to play a lot more music. Brass section gets a good wallop on *Bobby*, built up on the *Salt Peanuts* riff. (Cosmo 488, 492)

Opie Cates

Blues In B Flat
Whatta Ya Gonna Do
Cherokee
To Each His Own

Pleasantest sound and easiest beat Cates' band has yet shown is on these sides. Nice to have a blues called just that too. *Do* has a blues intro behind a Trudy Erwin vocal. She has more body and better controlled vibrato to her voice than most. No other version of *Cherokee* on wax seems to get the flowing drive and prettiness of tone that Basie's two-sided version for Decca did. If the rhythm could hit the way the brass does on this side, it would swing better. Cates' clary passage despite some tonal harshness, has connected phrasing. (4 Star 1124, 1131)

Buddy Rich

Dateless Brown
It Couldn't Be True
Quiet Riot
Baby Baby All The Time

Brown, a riffer by the boy Finckel, has a good trombone chorus, and some hide taps by the leader. There's a Dottie Reid vocal on *True*, while de boss sings *Time*, which has a well-played lead horn first chorus. *Riot* is a light bash for the Rich drums, with figures bouncing back and forth between him and the brass. There's a light *Sing*, *Sing Sing* touch in the middle. (Mercury 3001, 3017)

Woody Herman

Blowin' Up A Storm
Fan It

First tune is better played by the full band than on the V Disc version, showing rehearsal does help those rough section spots. V Disc authors are listed as Neil Hefti and Woody. Columbia lists only Woody. Mmmm! Flip Phillips' tenor leads into a wonderful slurred Harris trombone solo.

Latter part of the record has the descending brass figures of the sort you've heard in *Apple Honey* and *Moustache*. Real tongue-in-cheek contrast before Condoli blows his head off with Chubby's bass, the Bauer guitar and Tony Aless' piano talking it up. Lamond humps on drums for the ending, about the only way they could get out of the triplet figure.

Fan It is a Woodchoppers deal starring Norvo and Woody's humorous vocal. Then Flip against drums, and Harris' tram on the sort of biting portato Lawrence Brown knocks off all the time. Band keeps riffing while Harris quarter-times down the dominant arpeggio.

Listen to Woody's biting Dixie style on his old Decca 3761 if you want a six-minute lecture on the band's style change. They're

Les Brown

High On A Windy Trumpet
Lover's Leap

Trumpet is a series of chromatics moving down to tonic. Tram, Ted Nash tenor, and a trumpet bit which floats instead of pressing (welcome relief division), plus similar piano close out as invigorating side as Les has lately had. *Leap* is a catchy riff of the sort Bob Mersey used to write for Chester. Real fine alto on the side, specially on the channel of the chorus. Band's section playing is clean, fuller, and much more relaxed than usual. Sides like this are not only good musically, but should sell. (Columbia 37061)

Billy Butterfield

The Sharp Scarf
Rumors Are Flying

Scarf is of course the famous Chamade Dance, twisted for the Butterfield band by clarinet Bill Stegmeyer. Band's balance sounds better than on its last record, though probably same date. Good voice shifts within reeds—lesson for tyro arrangers. Rhythm is boomey. Sa good disc. *Flying* has good balladry by the

Johnny Bothwell

From The Land Of The Skyblue Water
I Left My Heart In My Mississippi

Flute opening of *Water* will surprise you—lands half tone below where you would expect it. Tune spotlights the Bothwell alto, slow and doubled. Suspect it (Modulate to Page 20)

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Diggin' the Discs-Mix

(Jumped from Page 1)

might have been a shade better at the light jump which Mildred Bailey used to sing it, since the up passages sound too brusque. Don Darcy sings *Heart* very well, makes the lyrics sound intelligent. (Signature 15034)

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Jerry Wald

♪ Diga Diga Doo
♪ Rhumba Fantasy

Band plays this at screamer tempo with Wald playing the Digas on clarinet so on-mike it startles you. Then another of those tom-tom-clarinet things which Shaw, Goodman, and Wald should have given up eight years ago. *Rhumba* is almost 3'15" of Wald clarinet. It would go easier if you didn't have the constant feeling he was either reading or playing ideas of which he was already sure. This is the sort of thing Cugat's flute man does so well—if it isn't wild and uninhibited, you might as well skip it. (Sonora 3016)

Barney Bigard Trio

♪ Tea For Two
♪ Moonglow

Two with Eddie Heywood (piano) and Shelley Manne (drums) opens with the atmosphere music Paul Whiteman used to use for *Japanese Sandman*. Balance is shallow, making drums sound ticky and piano hollow. To me the peculiar sonority of Bigard's tone rings better against a band background. (Signature 28116)

Shorty Sherock

♪ Snafu
♪ The Willies

Snafu is far better done than on the recent *Esquire Jazz* album side. Shorty plays flowingly, with effortless grace. While some of his phrases dribble a little, major part really click. Reverse is a light, infectious little riff tune which Willie Smith drives from the middle on. (Signature 28118)

Flip Phillips Hiptet

♪ Why Shouldn't I
♪ Swingin' For "Poppie"

Same Woody Herman group that made the great *Sweet and Lovely*, released two months ago. This is mellow, but not exceptional. Phillips *Swingin'* gives Ralph Burns one of the longest solos he's had on wax—shows he favors many of the same descending chromatic ideas as does Marty Napoleon. (Signature 28117)

Dickie Thompson

♪ Tailor-made Cal
♪ Hand In Hand Blues

Designed as showcase for Thompson's guitar and vocal, sides end up with John Hardee's tenor on top. Amongst best of the

newly-known reed men, his horn is under control at all times, and stops not for lack of ideas. The lyrics are now getting around to Lesbianism. (Signature 1002)

Wingy Manone

♪ Isle of Capri
♪ What Good Is You

Series of choruses on the tune Wingy's been kicking around for years. Touch of good trombone is about all; disc lacks the infectiousness of some of Wingy's ARA sides. Incidentally, our boy Threebee is back again as composer of *You*. (4 Star 1116)

Lem Davis Sextette

♪ Gumpy
♪ Lovely You

First is a little jumper, with the Davis alto, Williams' trumpet, and Dickenson trombone going into a rather tiring octave span figure. You credited to Davis is worth hearing, tho the channel rings slightly like *Body and Soul*. He is no slouch on alto-horn. (Savoy 607)

Dexter Gordon

♪ Dexter's Cutting Out
♪ Dexter's Minor Mad

Largeman Reig says tenor-sax records sell. He certainly follows the policy. This one sounds a little disorganized, though Savoy deserves a back-pat for using unknowns as sidemen. They play as well as many of the block-busters (52nd that is) and it gives them a needed chance. You still gotta be a tremendous musician to make side after side carrying the load yourself—Gordon needs a rest. *Mad* is the better of the two sides. (Savoy 612)

Frisco Jazz Band

♪ Sensation
♪ Dippermouth

Creditable Dixieland, although the band seems to lack that one tremendous driver that every Dixie band needs to get the necessary punch. Best musician on the date seemed to be Red Gillham (cornet). Uses the same King Oliver phrases on *Dippermouth* that Bunny did on his famous B.Ging of King Porter. (Pacific 615)

Pete Johnson

♪ Atomic Boogie
♪ Backroom Blues

Awful surfaces and balance make it difficult to tell what happens here. Don Stovall has some alto, through which Pete constantly cuts. For some reason boogie-woogie experts feel it necessary to keep a right hand going no matter what the band is doing. Lips Page gets 12 bars on *Blues*, while Pete sticks to constant trills. (National 4003)

Jimmie Lunceford

♪ The Jimmies
♪ I Need A Lift

Jimmies is an alto show which makes you wish forlornly for Willie Smith, buried to no avail in the Harry James crew, also for the famed Lunceford beat that used to was. Both sides are arranged by pianist Ed Wilcox. Best solo by tenorist Thomas. (Majestic 1060)

Earl Bostic

♪ Major And The Minor
♪ All On

Must be a pickup crew since Earl is working regularly with a quintet. This is the tune which Jimmy Dorsey recorded some years ago. Balance is bad here, and the solos nothing special, with the exception of Bostic who is much less technical than usual. On has a Hampton credit and some of the speedy forensics in which Earl delights and which is in direct contradiction to his reed ability. (Majestic 1056)

Louis Prima

♪ Brooklyn Boogie
♪ My Valentine

Boogie is a Bostic arrangement for Prima and it's graced with awful dynamics, unsteady tempos, barren solos, and foggy balance. Louis should be ashamed of himself. Other side is a banal tune, with which Jack Powers wrestles on the vocal. (Majestic 1058)

Gerald Wilson

♪ Cruisin' With Cab
♪ Pammy

Cab is an up lick, which back of a tenor chorus gets wilder into trumpet and more of the same. Listed as "The Norman Granz Specialty Series," this record should reflect what Norman has always claimed is a discerning taste in jazz. *Cab* certainly doesn't; *Pammy* a touch less frantic, still is nothing tremendous. (Black And White 777)

Charlie Ventura's Sextette

♪ Nobody Knows The Trouble I've Seen
♪ S'Wonderful

Smooth Ventura, bouncier second ensemble chorus, into the always-good Willie Smith alto. Good key change with Arnold Ross (piano) really slapping down the fifths. Whole side has good organization, rather than being a clambake. Red Rodney's horn along with the Ross piano get a break on *S'Wonderful*. There's colorful Kessel guitar too, a lot better toned than most of the electric wizards. (Black and White 1220)

Dance

Al Sack

♪ Latin Moods
♪ Piccolino
♪ Hora Staccato
♪ You So It's You
♪ Why Does It Get So Late

Before reviewing these 12 sides, Al Sack was an Army gag to me. Now he's one of the best dance conductors yet on wax. Sack has the capacity of taking a big string orchestra, give it all the gingerbread necessary and yet keep its fundamental beat light for dancing. *Jalousie* in the Moods album starts out as tango (played with that drag beat), switches to a beguine, then a foxtrot. Yet so deftly that there are none of the usual big pauses for effect. If you can't dance to this, quit. You is fox-trot support back of Jeanne McKeon's vocal. (Black and White A-55, 2008, 789)

Guy Lombardo

Lombardoland

A collection of tunes including some waltzes, listed here because Lombardo has always claimed to be a great dance band. Millions may say me nay, but I still think for example that Guy's version of *Dancing in the Dark*, a tune whose phrasing makes it wonderful for terpsing, is leaden and heavy when compared to the Artie Shaw version. I claim that Lombardo's legend is built by and large upon the word of people, older people who don't dance too well, and find walking comfortable. Then of course there are small matters like steady tempos, playing in tune, arranging—and oh well, Guy's airline is doing fine, thank you.

Wayne King

Iring Berlin Melodies

This issue seems to be getting time. At this point, because the King album has at least three waltzes in it. Admitted they are in ¾ time—but any resemblance from that point in is strictly coincidental. Good waltz music should be played with swoop, swirl, and swing. That's how Strauss wrote it and that's how it should be played. These discs sound like those midnight radio programs which are supposed to put you to sleep. (Victor P 159)

Henry King

Request Rhumbas

Unlike the Sack band, this is a small size hotel ork which therefore should play these rhumbas with the necessary bite and drive Latin dance music must have. It isn't here. Actually this is a society band which simply plays rhumbas too. (Black and White A-56)

Miguelito Valdes

♪ Bruca Manigua
♪ Vera Cruz

Bruca is also in the King album. Listen to how it rocks away because of the difference a rhythm and the way Valdes vocalizing pushes it. (Musicraft 384)

Fred Waring

Cole Porter Songs

Waring should be ashamed of himself. Successful as he has been, there is a limit to the amount of de-pacing you can do to music and this is it. This whole album drags interminably. All the lilt is gone from the melodies when he gets through with them. The scoring isn't too much to write home about either. Best side is *What Is This Thing Called Love*, because it's pure instrumental without the slushiness of the Glee Club. Years ago, the Waring productions seemed skilful, now they're just leaden. (Decca A-467)

David Rose

Cole Porter Melodies

Granted that the Rose strings are over-used here, the album still listens a lot more easily than Waring's. Rose by the way certainly gets a distinctive color to his fiddles—they are as unmistakable as those of Kostelanetz. I wonder though if it ever occurs to anybody to play pretty tunes prettily—and simply. You probably will like the selection of tunes in this one better than the Waring too. (Victor P 159)

Spike Jones

♪ Glow Worm
♪ Hawaiian War Chant
♪ I Dream Of Brownie With The Light Blue Jeans
♪ Jones Polka
♪ Liebestraum
♪ That Old Black Magic

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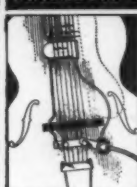
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Louis Jordan

That's Chick's Too Young To Fry

Choo Choo ChBoogie

Typical light double-entendre in the Jordan fashion with the fluffy beat and the infectious vocaling. It's a good side, but won't sell as many as his previous hits. I note that Decca record director Milt Gabler helped write Boogie. (Decca 23610)

Cab Calloway

A Blue Serge Suit With A Belt In The Back

Afternoon Moon

Recorded some months ago, Back is the story of a very unhip apple and his cornered tailoring. Moon is an Ellington-De Lange tune to which Cab adds a very Shakespearean "I" for some reason. Funny—Cab has had good musicians for years and never has really let them play. (Columbia 36993)

Skinny Ennis

The Iggy Song

Remember Me

Got A Date With An Angel

I Don't Know Why

Iggy starts with a bubble gag on Shep Fields old opener and goes on with the lyrics. Band quite properly refuses to take the thing seriously and has parodies of Kaye, McCoy, and Kyser all over the lot. Temple blocks in the background too! This is a great record for laughs—the beer-hall piano on the last chorus is a dilly. Me is the familiar breathy Ennis. Angel starts out as a screamer, but ends up with the tempo, muted brass, and clarinet that have been Ennis trademarks ever since 1934 when he drummed with Kemp. This may be a commercial band, but there is certainly nothing wrong with the way they play their music. It's all well hit, in tune, and adequately arranged. Given some good records, this combo might very well capitalize on all the air-time Skinny has had. (Signature 15032-3)

Sam Donahue

Just The Other Day

I Left My Heart In Mississippi

Day bounces ala Donahue, lead off by that four-way tram section. Vocal is by Myneel Allen, no longer with the band. Heart has that Luncefordian reed tinge that goes so well back of a vocal. There's also what sounds like Dick LeFave trombone. Un-hunh music. (Capitol 275)

Vocal

Bing Crosby

God Bless America

Star Spangled Banner

Ballad For Americans

They have this one dolled up as What So Proudly We Hail. Wonder when the record buying public is going to wake up to the fact that it is being hosed into buying screwball album collections with no rhyme or reason so that records and albums can be merchandised collectively. This applies to no one company—they are all doing it. Fact remains that Bing's Ballad is still one of his classics even if he doesn't have Robeson's power and authority. (Decca DA 453)

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The Andrews Sisters

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I Don't Why

The first listing is a new Decca album, an anthology of all their 35 cent hits on 50c labels. It's all here from *Bei Mir Bist Du Schoen* on through *Apple Blossom Time*. There are those who say the girls don't always sing in tune and that their arrangements get a shade wearying, which includes me in, I'm afraid. (Decca A-458, 18899)

Burl Ives

Down In The Valley
Cowboy's Lament

Both these are from *Smokey*, the pic which Ives did so well in. They are merely simple singing of ballads, but real easy to take. (Decca 23591)

Jo Stafford

I'll Be With You In Apple Blossom Time

This Is Always

This is the same session that produced *Cindy* with Nat Cole's piano, plus *Herbie Haymer* (tenor), *Ray Linn* (trumpet), and *Paul Weston* conducting. Linn gets about 2 good measures, Cole not much more, and Haymer plays a nice eight bars. Maybe it's cause I'm listening for it, but I got the impression that Miss Stafford's steady-lined vocaling was accompanying the musicians, rather than vice versa. (Capitol 277)

Josh White

Blackwater Blues
Jelly, Jelly

More of that compelling blues style of Josh White. His style is amongst the most satirical and bitter, and yet always has redeeming humor and pure musicianship, including a tremendously strong beat. (Decca 23582)

King Cole Trio

You Call It Madness
Oh But I Do

Typical King vocal with some Oscar Moore guitar in the middle, and what's bad about that! Do is Ella Fitzgerald's rhythm tune on which the Trio uses the doubled thirds they recorded about four years ago on a fast blues. (Capitol 274)

Perry Como

If I'm Lucky
One More Vote
You Must Have Been A Beautiful Baby
A Garden In The Rain
Blue Skies
Girl Of My Dreams
Temptation
Goodbye Sue

This is Perry Como Week at Victor and so, lucky girls, you get eight sides. First six are with Russ Case, and the Satisfiers, while the last is ork conducted by Ted Steele, the anti-be-bop boy. Vote is plain de la jive pour eux quix la demande. Skies is the best of the sides for me since he sings more easily and with less effort on it. (Victor 20-1945, 20-1916, 20-1917, 20-1919)

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Herb Jeffries

I Woke Up With A Teardrop In My Eye
All The World Is New
She's Funny That Way
It's The Gal From Cal For Me

Like it or not, Jeffries has a distinctive vocal style—in the present stage of so good male singers, that's a decided advantage. Top two have Jeffries listed as co-author, but best singing is on *Way*. Wish he would make his tone a little less tearful—would go much better for the long haul. (Decca 23592, Exclusive 227)

Novelty

Gordon Jenkins

Manhattan Towers

This is the tonal sketch with which NYC's all-night disc-jocks have been having such fun these weeks. Jenkins must have been very, very homesick for the Big Town when he wrote it. There's lot of corny dialogue and lots of purely theatrical music. But who ever said that burg wasn't both in capital letters? A narrator, chorus, and full orchestra do the 4 12-inch sides, a musical tour of the town. That narrator incidentally talks about "thin and frat happy people". Oh Alpha and Omega. Best section: *NY's My Home*, a musical tizzy with all the other chambers of commerce. (Decca DA-438)

Andre Kostelanetz

Music Of Fritz Kreisler

The lovely music of Kreisler played by Kostelanetz in much better taste than his usual lately. Sides include the love songs, the *Caprice*, *Old Refrain*, and more. This music is the Vienna that was, and in the middle of re-bop, it still is charming. (Columbia M-614)

Leu Bring

Easy To Love
Romance Of A Queen Bee

Love is another of the orchestral reflecting the progress arrangers have made in flexible utilization of French horns and flutes against strings. Flautist on this one is excellent, with a taste in phrasing you don't often hear. Bee is of course the famous flight, however with modified changes and an added sol in horns that fills it out. Shifts to the sol in strings and flutes carrying the lead-line. Easy-listening and clever arranging by Larry Russell. (ARA 152)

Les Elgart

Mabel! Mabel!

Nobody Knows The Trouble I've Seen

Les recorded Mabel first, but his record didn't come out before the Herman disc. Both these are Finnegan arrangements with the sustained clary passages busting into brass that he likes. (Musicraft 15079)



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A
Abbott, Dick (Tropical Gardens) Denison, Texas
Allen, Red (Kelly's Stables) NYC, nc
Anthony, Ray (Coronet) NYC, b
Armstrong, Louis (On Tour) JG
Arnaz, Desi (Chicago) Chicago, Clang. 9/5, t; (Sherman) Chicago, 8/30-9/12

B
Bardo, Bill (Pier) Old Orchard, Maine, Clang. 8/29, b
Barron, Blue (Edison) NYC, h
Beneke, Tex (Palladium) Hollywood, Cal., Opg. 9/4, b
Benson, Ray (Arrowhead Inn) Saratoga Springs, N. Y., nc
Bishop, Billy (Melody Mill) Riverside, Ill., nc
Bothwell, Johnny (On Tour) GAC
Bradshaw, Tiny (Coronet) Philadelphia, Pa., Clang. 8/30, nc
Brandwynne, Nat (Biltmore) NYC, h
Brooks, Randy (Hunt's) Wildwood, N. J., 8/30-9/1, b; (400 Rest.) NYC, Opg. 9/6, nc
Brown, Les (Palladium) Hollywood, Cal., Clang. 9/2, nc
Bunne, Henry (Eastwood Park) Detroit, Clang. 9/5, b
Byrne, Bobby (Centennial Terrace) Sylva, Ohio, 8/30-9/5, nc

C
Calloway, Cab (Zanzibar) NYC, nc
Carle, Frankie (Edgewater) San Francisco, Cal., 8/28-9/2, b
Carter, Benny (On Tour) JG
Chester, Bob (Surf Beach Club) Virginia Beach, Va., Clang. 9/2, nc
Claridge, Gay (Ches Paret) Chicago, nc
Coleman, Emil (Cabana) Santa Monica, Cal., nc
Cool, Harry (King Island Casino) New Rochelle, N. Y., Clang. 9/7, nc
Crooby, Bob (Strand) NYC, t
Cross, Bob (On Tour) MCA
Cross, Chris (Log Cabin) Armonk, N. Y., nc
Courtney, Del (Blackhawk) Chicago, nc
Cummins, Bernie (Plantation) Houston, Texas, Opg. 8/28, nc

D
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny, "Scat" (On Tour) JG
Donahue, Al (Pleasure Pier) Port Arthur, Texas, 8/25-31, nc
Dorsey, Jimmy (Casino Gardens) Santa Monica, Cal., b; (The Fabulous Dorseys) United Artists, Hollywood
Dorsey, Tommy (The Fabulous Dorseys) United Artists, Hollywood
Dowell, Sazie (On Tour) GAC
Dunham, Sonny (Centennial Terrace) Sylva, Ohio, Clang. 8/29, nc; (Eastwood Gardens) Detroit, Mich., Opg. 9/6, nc

E
Eckstine, Billy (Swing) Oakland, Cal., nc
Elgart, Les (Hunt's) Wildwood, N. J., Clang. 8/29, b
Ellington, Duke (Lincoln) Los Angeles, Cal., 8/24-9/2, t

F
Fields, Herbie (Rustic Cabin) Englewood, N. J., nc
FloRito, Ted (State Fair) Duquoin, Ill., 8/26-9/2, h
Flower, Buddy (Trianon) Philadelphia, b
Foster, Chuck (New Yorker) NYC, h
Fodor, Jerry (Crescent) Put-in-Bay, Ohio, h

G
Garber, Jan (Plantation) Dallas, Texas, 8/28-9/3, nc
Gillespie, Dixie (Rivers) St. Louis, Clang. 8/29, nc
Gray, Cecil (Old Covered Wagon Inn) Stratford, Pa., Clang. 9/14, nc
Goodman, Benny (Society Show) NBC
Gray, Glen (Cedar Pt.) Sandusky, Ohio, 8/30-9/2, b
Green, Bob (Douglas Lake Hotel) Pellston, Mich., h

H
Hampton, Lionel (On Tour) JG
Harper, Nick (Lakotas) Milwaukee, r
Hawkins, Erskine (Apollo) NYC, Opg. 9/6, t
Hayes, Sherman (Bismarck) Chicago, h
Henderson, Fletcher (DeLia) Chicago, h
Henry, Glenn (La Loma) Albuquerque, N. M., b
Herbeck, Ray (Kennedy Park) Pittsburg, Pa., 8/26-9/3, b
Hines, Earl (Apollo) NYC, 8/30-9/5, t
Howard, Eddy (Walled Lake Casino) Walled Lake, Mich., Clang. 9/2, nc
Hudson, Dean (Roosevelt) New Orleans, La., Opg. 8/28, h

I
Irwin, Gene (Chin's) Cleveland, r

J
James, Harry (On Tour) MCA
James, Jimmy (Rainbow) Denver, Colo., Opg. 9/6, b
Johnson, Buddy (Savoy) NYC, Opg. 8/30, b
Jones, Don (Washington Inn) Mamaroneck, N. Y., nc
Jordan, Louis (Regal) Chicago, Ill., 8/30-9/5, t; (400 Rest.) NYC, Opg. 9/6, nc
Joy, Jimmy (Muehlebach) Kansas City, Mo., Clang. 9/3, h

K
Kassel, Art (Trianon) Chicago, Ill., Opg. 8/31, b
Kaye, Sammy (Astor) NYC, h
Kenton, Stan (Cedar Pt.) Sandusky, Ohio, Clang. 8/29, b; (Palace) Akron, Ohio, 9/5-8, t
King, Henry (Roosevelt) NYC, Opg. 8/28, b
Kirk, Andy (Band Box) Chicago, Ill., nc
Kisley, Stephen (Carlton) Washington, D. C., h
Krupa, Gene (Capitol) NYC, t

L
LaBrie, Lloyd (Idora Park) Youngstown, Ohio, Clang. 9/2, b
LaSalle, Dick (Beverly Country) New Orleans, La., nc

Lawrence, Elliot (Pennsylvania) NYC, Clang. 8/31, h; (Meadowbrook) Cedar Grove, N. J., Opg. 9/3, nc
Leonard, Ada (Sherman's Cafe) San Diego, Cal., nc
Lewis, Ted (Latin Quarter) NYC, nc
Lombardo, Victor (Ross Fenton Farms) Asbury Park, N. J., Clang. 9/2, nc; (Post Lodge) Larchmont, N. Y., Opg. 9/3, nc
Lopez, Vincent (Taft) NYC, h
Luncheon, Jimmie (Coronet) Philadelphia, Opg. 8/30, nc

M
Martin, Freddy (Ambassador) Los Angeles, Cal., h
Mason, Sully (Claridge) Memphis, Tenn., Clang. 8/29, h
McKay, Clyde (Stevens) Chicago, h
McIntyre, Hal (On Tour) WM
McKinley, Ray (On Tour) GAC
Millender, Lucky (Million Dollar) Los Angeles, Cal., Opg. 9/3, t
Moffitt, Duke (Frolic) Omaha, Neb., nc
Monroe, Vaughn (Hamid's Pier) Atlantic City, N. J., Clang. 9/2, b
Morgan, Russ (Biltmore) Los Angeles, Cal., h
Morrow, Buddy (Pennsylvania) NYC, Opg. 9/2, h

N
Nagel, Freddy (Forest Park Highlands) St. Louis, Mo., Clang. 9/2, b
Nixon, Nix (Waldameer) Erie, Pa., Clang. 9/1, b

O
Oliver, Eddie (Mocambo) Los Angeles, Cal., Opg. 9/4, nc
Olsen, George (Trianon) Chicago, Clang. 8/30, b
Otis, Johnny (El Grotto) Chicago, Ill., nc

P
Palmer, Jimmy (Post Lodge) Larchmont, N. Y., Clang. 9/2, nc
Pastor, Tony (Orsatti's) Somers Pt., N. J., Clang. 9/2, nc
Payton, George (Aquarium) NYC, Opg. 9/12, nc
Pearl, Ray (Casino) Quincy, Ill., Clang. 9/1, nc
Prima, Louis (Meadowbrook) Cedar Grove, N. J., Clang. 9/1, nc
Prugh, Hal (Hotel Rio del Mar) Monterey, Cal., b

R
Raeburn, Boyd (Club Morocco) Hollywood, Cal., h
Reid, Don (Peabody) Memphis, Tenn., h
Reinhardt, Leo (Donor's) Boston, h
Ribble, Ben (Donor's) Mountainview, N. J.
Rich, Buddy (Aquarium) NYC, h
Robbins, Ray (Peabody) Memphis, h
Rounds, Huck (Angeles) Minneapolis, nc
Ruhl, Warner (Brexy Point Lodge) Potok Lakes, Minn., h

S
Saunders, Red (Garrick) Chicago, nc
Scott, Raymond (Palace) San Francisco, Cal., Opg. 9/3, h
Snyder, Bill (Bellerville) Kansas City, Mo., 9/12, nc
Steele, Ted (Palace) San Francisco, Cal., Clang. 9/1, h
Stone, Eddie (Belmont Plaza) NYC, h
Straker, Ted (Palmer House) Chicago, Ill.
Strong, Benny (Chase) St. Louis, Mo., Clang. 9/5, h
Strong, Bob (Dreamland) Kanova, W. Va., Clang. 9/2, b
Stunt, Nick (Last Frontier) Las Vegas, Nev., h
Sues, Leonard (Ciro's) Hollywood, nc

T
Thornhill, Claude (Sherman) Chicago, Clang. 8/29, h
Towne, George (Pelham Heath Inn) Bronx, N. Y., nc
Trace, Al (Flagship) Union, N. J., nc
Tucker, Tommy (Ohio State Fair) Columbus, Ohio, 8/26-30, b; (Vogue Terrace) McKeesport, Pa., Opg. 9/6, nc

V
Van, Garwood (Arrowhead Springs) Arrowhead Springs, Cal., h
Vera, Joe (Continental) Chicago, h

W
Wald, Jerry (Palace) Youngstown, Ohio, 8/26-28, t; (Steel Pier) Atlantic City, N. J., 8/31-9/2, b
Walters, Lu (Dawn Club) San Francisco, Cal., nc
Weeks, Anson (Sky Club) Chicago, Clang. 9/2, nc
Wick, Lawrence (Aragon) Ocean Park, Cal., Clang. 9/3, b
Whiteman, Paul—ABC—Philco Hall of Fame
Wiggins, Eddie (Aquarium) New York, h
Wilke, Ben (Cal-Neva Lodge) Crystal Bay, Nev., Clang. 9/3, h
Williams, Cootie (On Tour) MG
Williams, Griff (Waldorf Astoria) NYC, h
Wilson, Gerald (On Tour) FB
Wilson, Vinnie (Crystal) Buckeye Lake, Ohio, Clang. 9/4, b
Winslow, George (O. Henry) Willow Springs, Ill., b

Key Spot Bands

AQUARIUM, New York—Buddy Rich, Eddie Wiggins; Opg. 9/12, George Paxton, Andy Kirk

AVODON, Los Angeles—Billy Butterfield
BAND BOX, Chicago—Andy Kirk

CASINO GARDENS, Santa Monica, Cal.—Jimmy Dorsey
400 RESTAURANT, New York—Randy Brooks, Louis Jordan, Opg. 9/6

MEADOWBROOK, Cedar Grove, N. J.—Louis Prima; Opg. 9/3, Elliot Lawrence

MEADOWBROOK GARDENS, Culver City, Cal.—Duke Ellington; Opg. 9/12, Benny Goodman

PALLADIUM, Hollywood—Les Brown; Opg. 9/3, Tex Ben-ke

PENNSYLVANIA HOTEL, New York—Elliot Lawrence; Opg. 9/2, Buddy Morrow

ROSELAND BALLROOM, New York—Ray Anthony

SHERMAN HOTEL, Chicago—Claude Thornhill; Opg. 8/30, Desi Arnaz; Opg. 9/13, Louis Prima

STEVENSON HOTEL, Chicago—Clyde McCoy

TRIANON BALLROOM, South Gate, Cal.—Sterling Young; Opg. 9/3, Lionel Hampton

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Combos

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Brown, Pete (Three Deuces) Mon-Tune (Kelly Stables) Wed-Thurs—NYC
Brunia, George (Jimmy Ryan's) NYC, nc
Bunhill, Garvin (Tony Pastor's) NYC, nc
Cattlett, Sid (Three Deuces) NYC, nc
Camp, Red (Keyboard) NYC, nc
Chittison, Herman (Lanny Ross Show) ABC

Cole, King (Kraft Music Hall) NBC
Columbus, Chris (Small's Paradise) NYC, nc
Condon, Eddie (Club Condon's) NYC, nc
Diabla, Blueclans, Harry (Swing Rendezvous) NYC, nc
Davis, Harvey (Cinderella) NYC, nc
Eldridge, Roy (Spotlight) NYC, nc
Francis, Frank (Beach Club) Daytona, Fla., Clang. 9/30, nc
Four Tons O' Rhythm (Silver Frolics) Chicago, nc
Froeba, Frank (Cafe Lounge) NYC, nc
Gaillard, Slim (Billy Berg's) Hollywood, nc
Greene, Tiny (Downbeat) NYC, nc
Heard, J. C. (Cafe Society Downtown) NYC, nc
Heywood, Eddie (Berg's Supper Club) Hollywood, nc
Korn Kobblers (Rogers Corner) NYC, nc
Mole, Miff (Nick's) NYC, nc
Oliver, Andy (Ry's Place) NYC, nc
Osborne, Mary (Kelly Stables) NYC, nc
Otis, Hal (Gourmet) Racine, Wisc., nc
Samuels, Billy (On Tour) Mutual
Sedrie, Gene (The Place) NYC, nc
Seitz, Johnny (Music Box) Minneapolis, Minn., nc
Ware, Leonard (Club Baron) NYC, nc
Watson, Deek & Brown Dots (Club 845) NYC, nc

Singles

Anderson, Ivie (Streets of Paris) Hollywood, nc
Bailey, Pearl (Howard) Washington, D. C., Opg. 8/30, t
Churchill, Savannah (Elks Rendezvous) NYC, nc
Como, Perry (Chesterfield Supper Club) NBC
Eberly, Bob (The Fabulous Dorseys) United Artists, Hollywood
Gayle, Rozelle (Tallspin) Chicago, nc
Garner, Errol (Susie-Q) Hollywood, nc
Haymes, Dick (RKO) Boston, t
Holiday, Billie (Downbeat) NYC, nc
Kallen, Kitty (Ford Show) NBC
Keene, Linda (Blackmoor) Miami Beach, Fla., nc
Smith, Stuff (Band Box) Chicago, nc
Stafford, Jo (Chesterfield Supper Club) NBC
Sullivan, Maxine (Club Baron) NYC, nc
Vaughan, Sarah (Cafe Society Downtown) NYC, nc

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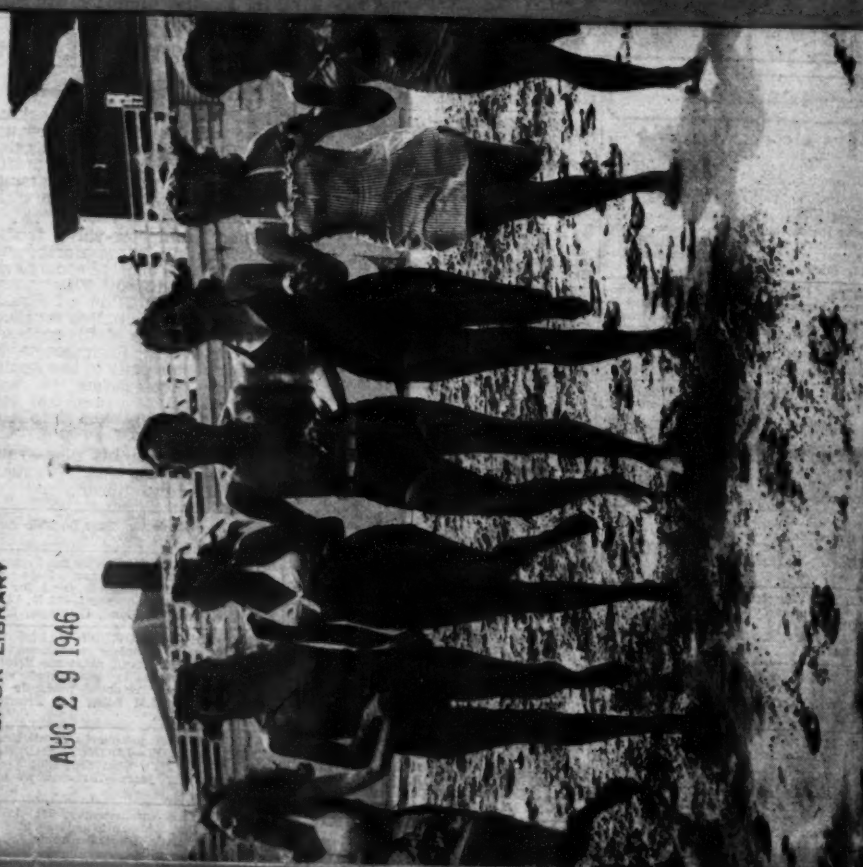
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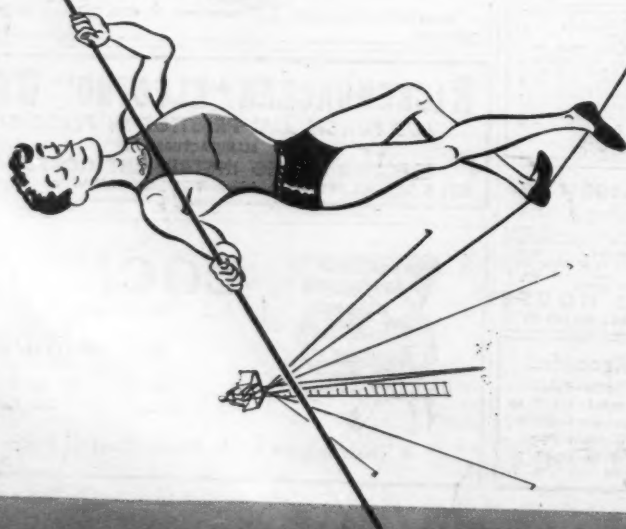
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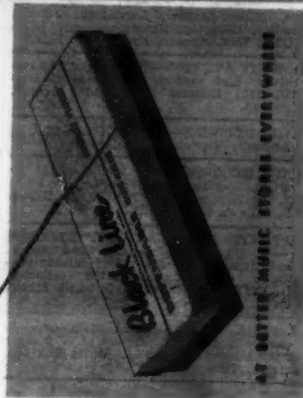
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